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HISTORY  
OF THE  
AMERICAN THEATRE:  
NEW FOUNDATIONS.

BY  
GEORGE O. SEILHAMER.

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PHILADELPHIA:  
GLOBE PRINTING HOUSE.  
1891.

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THIS VOLUME OF  
NEW FOUNDATIONS  
IS INSCRIBED BY  
THE AUTHOR,  
IN TESTIMONY OF HIS TASTE AND SKILL AS A MANAGER,  
AND  
HIS EARNEST INTEREST IN THE HISTORY OF THE  
AMERICAN THEATRE.

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# A History of the American Theatre:

## NEW FOUNDATIONS.

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### CHAPTER I.

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#### AMERICAN STROLLERS.

ENGLISH ACTORS LOOK TO THE WEST—THE KENNAS—VAUGHAN'S MISHAP—"WALKING STEWART"—MRS. GARDNER—AN AMERICAN WANDERING PATENTEE—SIGNOR TRISOBIO—MCGRATH AND GODWIN—VIRGINIA STROLLING—MR. AND MRS. SOLOMON.

**D**URING the first forty years of the American theatre there was little change in the composition of the company that supplied theatrical entertainments to the few towns that could support a theatre at intervals; but even before 1792, when the Old American Company was reorganized, English strollers began to make their way to the United States. What the crown had lost Thespian royalty determined to reconquer. As early as 1783 one of the London newspapers said that as a taste for theatricals was beginning to prevail in America, English actors may yet have one chance more—perhaps two or three on that continent—if they differ with the managers of the British

theatres. Three thousand miles, it was said, is a great journey; but that is nothing to a willing mind, spurred on by the goad of expectation. English notions of American theatrical possibilities at that time were misty, as is apparent from a paragraph printed in the *Morning Post*, in February, 1783, in which it was said that Mr. Hallam, brother to Mrs. Mattocks, had lately had a letter from the American Congress inviting him to the direction of three theatres—namely, New York, Boston and Philadelphia. "A gentleman is now in town," the *Post* said, "raising some theatrical troops for Mr. Hallam at handsome salaries;" and that journal added, "the war being now over, Congress has given him a genteel invitation to recompense him for his honorary banishment." Notwithstanding this theatrical lie, that would have done no discredit to the "press agent" of a century later, Mr. Hallam seems to have met with little success in procuring recruits; and when English actors and actresses began to arrive on this side of the Atlantic, he was slow to accept them. In spite of Hallam's disinclination to allow an invasion of the Old American Company's monopoly, the forecast of the London paragrapher proved well founded, and before the close of the century many of the London favorites of the decade succeeding the Revolution found their way to the United States.

In the first decade after the Revolution the earliest of the theatrical adventurers who found their way to America was the Kenna family. Mr. and Mrs. Kenna were actors of experience, and it may be assumed they were the Mr. and Mrs. Kenna to whose company Mrs. Entwistle, the mother of Harriet Mellon, was attached for a number of years, 1777 to 1783. In America, as in England, Wales and Ireland, the Kennas were itinerants. Mrs. Kenna especially seems to have been a woman of many resources, both as an actress and a manager. She



was equally ready to play all the leading roles in a drama, male and female, herself, or to teach them to unpromising candidates for public favor. Her labors, it must be confessed, were not always crowned with a success that honored them. The difficulties she had to contend with are illustrated by a misfortune that befell Mr. Vaughan one night at the theatre in the Northern Liberties, Philadelphia. A ludicrous actor named Purcell had advertised "Othello" for his benefit, the beneficiary appearing as the *Moor*. Vaughan had agreed to recite the famous epilogue, "Bucks Have at Ye All," between the play and the farce. Purcell's acting, unfortunately, resulted in an unceasing roar of laughter. This paved the way for Vaughan's downfall, for his habits were convivial, and during the play he devoted himself with great ardor to the flowing bowl at the "Noah's Ark" in the neighborhood of the theatre. When he came on the stage his condition was apparent to the audience, and there was a hiss. Undaunted by this mark of disapprobation, Vaughan began :

Ye social friends of claret and of wit,

when the hiss was repeated. Vaughan looked among the audience with indignation as if trying to discover the offenders, stamped on the floor, clenched his fist, and cried out in a loud voice, "Damn you, ye blackguards, I wish I had you here—I'd soon settle you." For once in his life poor Vaughan could say that the house rose at him, and the indignant elocutionist was pelted off the stage. Purcell, however, was equal to the occasion. He came forward with an apology. He hoped, he said, the ladies and gentlemen would not go for to say he was at all to blame—it was all Dr. Vaughan's fault—for though he had promised to keep sober till the play was over, he got as drunk as David's sow before it began. This unique harangue, as meritorious in

#### 4      *HISTORY OF THE AMERICAN THEATRE.*

its way as Purcell's performance of *Othello*, had the desired effect, and it was agreed that Vaughan should be allowed to recite the epilogue without hissing. The promise was kept; but when the epilogue was finished, the drunken actor was pelted off again with the fury of a cloudburst. When it is remembered that Vaughan was for a number of years the "principal member of the Kenna company outside of the Kenna family, some of the difficulties that beset this earliest band of American strollers will be appreciated.

Perhaps the most remarkable of the first appearances under the auspices of the Kennas was that of John Stewart, better known on both sides of the Atlantic as "Walking Stewart." Stewart was the son of a linen-draper in Bond Street, who placed him at the Charter House for a classical education, and in due time secured him a writership in the service of the East India Company. His representations of the abuses of the service receiving no attention, he conceived himself at liberty to quit the company's employ and seek employment among the native powers in India. This resolution he carried into effect, and served both under Hyder Ally and the Nabob of Arcot. The Nabob being in arrears for salary and seeing no hope of payment, Stewart resolved to return to Europe. After his reappearance in England he wore for a time the Armenian habit. He remained there only a short time, making his way to America, where he delivered eccentric lectures upon an eccentric philosophy of which he was the apostle. When Stewart returned to England, from India, he had £3,000 besides his claim against the Nabob of Arcot. This he deposited in the French Funds before his departure for America, in consequence of which he was reduced to so low a state in this country that he asked a very rich man whom he had known in India to allow him to sit by his

kitchen fire, and to grant him a johnny-cake daily for food, both of which requests were refused. Stewart made two visits to the United States, the second being undertaken in the belief that the growth of French Revolutionary principles would destroy all regular government and give ascendancy to the mob; Stewart believing, according to John Taylor, that America was the only secure asylum for the friends of order and rational freedom. It was during this second visit that he made his *debut* at the theatre in the Northern Liberties as *Altamont* in the "Fair Penitent" and *Captain Fitzroy* in the "Poor Soldier" on the 14th of November, 1792. Stewart again returned to England, however, and was contemplating an appearance as *Macheath* in the "Beggars' Opera" at the Haymarket Theatre, but luckily the fortunate adjustment of his affairs with the late Nabob, by which he came into possession of £16,000, frustrated this design. Although Stewart was a great traveler, he was not an observer of the manners and customs of the people, his "Travels to Discover the Sources of Moral Motion" being wholly devoted to the principles of justice and morality in the countries that he visited.

Soon after the advent of the Kenna family came a solitary adventurer, Mrs. Gardner, to try her fortunes in America. She never obtained recognition here; but in her day she was a distinguished actress. When Foote was the manager of the little theatre in the Haymarket she played the heroines in most of his productions. Subsequently she went to Jamaica, where she lived for a number of years, and managed to save a small fortune. In 1782 she returned to England, carrying with her in rums, sugars, etc., the provision she had made for her declining years. Unfortunately her little all was lost at sea. There was no resource left to her but to return to the stage. Her re-entry

was made at the Haymarket for Mr. Wilson's benefit, on the 13th of August, 1782, as *Mrs. Cadwallader* in the "Author," a character in which she had been without a rival. Three days later she appeared in the farce of the "Female Dramatist" for the benefit of Mr. Jewel, the treasurer, but she did not succeed in obtaining a London engagement. It must have been previous to this that the incident related by John Bernard in his "Retrospections of the Stage" occurred in Dublin, if it occurred at all. She was, it appears, a member of a company that had been playing at Cork and Belfast under two moneyless managers, and undertook to play at Dublin in opposition to Crawford and Daly. The season ended abruptly; and Mrs. Gardner, unable to pay her debts, determined, as she could not satisfy her creditors, to elude them. In this she was assisted by some of her Dublin friends. Her illness and death were announced in the newspapers, to the dismay of numerous tradesmen, and preparations for a funeral were made with many demonstrations of sorrow. In the meantime a lady who very much resembled her took passage on a Holyhead packet, and two days afterward was drinking to Mrs. Gardner's repose in lodgings near the Strand. Mrs. Gardner, however, again returned to Dublin, where she gave the entertainment that she subsequently presented at Charleston and in New York.

The most remarkable itinerant of this period, however, was Christopher Charles McGrath. McGrath was the typical stroller of his epoch. He was a poet and singer as well as an actor; something of a dramatist as well as a manager. Godwin, under whom he had made his *debut* at Charleston in 1786, maliciously described him in a Baltimore paper as a spoiled priest, turned itinerant player—"capable of doing up a smart piece either in prose or verse." In 1796 McGrath advertised proposals for publishing his "Miscellaneous Poems,

Theatrical Pieces," etc. The work was to be in one volume, printed by Thornton at Dumfries, Va. The price was one dollar. "Any description or comment on the above design," the poet and comedian said, "would to many frequenters of the Virginia and Maryland theatres be altogether superfluous. The author has professionally brought forward several of his pieces in both States, and to the approbation with which they were occasionally honored he must now appeal for the hazard of a publication." Whether the publication was actually made I have been unable to ascertain. I have, however, met with some of his pieces in the newspapers. The *Oracle of Dauphin* printed one of his songs, addressed to Washington and Adams, and sung to the tune of "Nancy Dawson," which contained the following stanza:

May his successors ever be  
What in immortal George we see,  
The guardians of our liberty,  
Protectors of their country.

This at least shows his patriotism. For the Fourth of July, 1798, McGrath wrote an "Address to the Young Men of America," in which he sang:

With jealous eye has Europe long beheld  
This blooming paradise from war withheld;  
Its trade extending thro' the peopled world,  
The eagle tow'ring and the sails unfurled.  
Abounding harvests smiling o'er the soil  
To pay luxuriantly the farmer's toil;  
In laws and constitution standing high,  
Cemented all by unanimity.

Mr. McGrath, it is clear enough, was not a great poet. He seems, however, to have been an energetic manager in his way. In 1791, assisted by Mrs. McGrath and such local talent as he could procure, he gave performances at Hagerstown, Md., his repertoire comprising Dodsley's "Miller of Mansfield," Foote's "Devil Upon Two Sticks,"



Fielding's "Miser," Young's "Revenge," Vanbrugh's "Like Master Like Man" and Tyler's "Contrast." From this it may be inferred that he was the first American "pirate" of American copyright plays. On the 19th of November, 1792, McGrath's company of comedians gave a performance at York, Pa. Mr. McGrath in a card in the *Herald* thanked the "respectable citizens of York for their patronage, hospitality and support," and promised to repeat his visit. In September "An Eye-Witness in the Gallery" wrote to the newspapers from Lancaster that a part of the Old American Company had played there two months past. An honest countryman who had never seen a play was so wrought upon by the distress manifested by Miss Smith as *Jane Shore*, that he left his seat to go out and buy her some cakes that she might not die of hunger. This Miss Smith appeared in Boston in the Autumn under Mr. Harper's management, and afterward became Mrs. Harper. She was never with the Old American Company, but was probably McGrath's leading lady. In September, 1793, McGrath was at Baltimore with a company that he called the Maryland Company, giving performances at the New Theatre. On the 16th, which was the last night but one of the engagement, when he presented Henry's "School for Soldiers" and the "Miller of Mansfield" for Mrs. Kelly's benefit, he recited the "Epilogue in the character of Nobody with a hint to Somebody" between the play and the farce. On the 20th, McGrath advertised a second benefit, postponed to the 23d on account of the illness of one of the performers, when he presented the "Carmelite," an interlude from the "Good-Natured Man," and the farce of "Three Weeks After Marriage." In June, 1796, McGrath was at Norfolk, where he gave a concert at the borough tavern on the 29th, "the theatre being under repair." With

Mrs. Graupner, McGrath had assisted Signor Trisobio in trios and duets at a concert at the new theatre on the 16th. Trisobio advertised himself in the *Norfolk Herald* as from Italy. He claimed to have been three years in the service of the Queen of Portugal in the royal chapel, and to have sung in the concerts of ancient music in London before the royal family. In December, 1798, McGrath was at Harrisburg, where he produced the "Provoked Husband" and "Lovers' Quarrels" on the 13th, and later "Douglas," "Love and Latin" and the "Citizen," the "characters by young gentlemen of the town for their amusement." Between the play and the farce on the first night Mrs. McGrath recited the epilogue, "Belles Have at Ye All;" and the entertainment closed with "The Jockey Club; or, Jockeys of All Trades," described as "Mr. McGrath's dramatic whim." Preceding the play on the last night, McGrath delivered a patriotic address to the Sons of America in the character of an American tar. Mr. McGrath died at Reading, Pa., on the 23d of February, 1799.

In the earlier part of this epoch McGrath had a rival in the person of Mr. Godwin, under whose auspices he had originally appeared at Charleston. Godwin apparently had agreed to appear at Baltimore during the McGrath engagement there in 1793, but he left the city abruptly and went to Annapolis, where he announced in the *Maryland Gazette* of the 19th of September that he proposed and had long wished to settle in that city with his family. Godwin's abrupt departure called out a caustic communication from McGrath, printed in the Baltimore *Evening Post* on the 16th. To this "rhapsody of invectives against Mr. Godwin," one of Godwin's friends, "Toby Tickle," replied on the 18th, claiming that Godwin's theatrical abilities and character in private life were fully equal, and he believed superior, to

his assailant's. "I have known Mr. Godwin near ten years," his champion wrote, "and always found him to be much of the gentleman; and I can further say that in the line of his profession—the tragic walk—he has not his equal in America." A train of unforeseen embarrassments, it was claimed, occasioned Godwin's retirement to Annapolis, where he was waiting in expectation of being able to accumulate a sufficiency to pay off every demand that might be brought against him in Baltimore or elsewhere. To this McGrath replied with vigor, avowing full responsibility for the attack on Godwin, saying that Godwin's departure from Baltimore on the very day advertised for his performances was an imposition on the public, an escape from justice and a direct stab at Mrs. McGrath's benefit. McGrath added that on a previous occasion it was by a mortgage on his own property that Godwin's release was secured when he was locked up in jail. More than this, McGrath's bitterness toward Godwin was exhibited on the occasion of his second benefit in Baltimore, at this time by his choice of the interlude from the "Good-Natured Man"—a creditor in the hands of a bailiff. This gave great offense to Godwin's friends, but in a card McGrath declared that it was given *verbatim* from the book—not a line was foisted in. Godwin, however, was not always as loyal to his author as McGrath seems to have been on this occasion, for on the night that McGrath intended to present the interlude from the "Good-Natured Man" at Baltimore—September 20th, 1793—he was advertised to appear at Annapolis in the "Beaux' Stratagem" and "Lethe," his version of Farquhar's comedy being "a new edition, corrected and rendered pleasing to the most refined taste." I find no mention of Godwin after this last desperate effort until 1796, when he appeared at the City Theatre in Charleston as *Lovegold* in the "Miser," on the 28th

of June, his first appearance there, the bills said, in ten years, when he delivered an address relative to his performing in that city several years past, with a humorous description of certain cities he had visited. One fancies he can catch a glimpse of this address in a prologue recited by John Bignall, at Richmond, in 1792:

In Baltimore I found congenial spirits,  
Oh, could I worthily proclaim their merits;  
They frolic'd, danc'd and sung, and boldly roar'd,  
And "keep it up" was the perpetual word.  
But Philadelphia every praise demands—  
She boasts determined hearts, and heads, and hands—  
Hearts which will pay for claret and champagne,  
Heads which the former night's debauch disdain,  
And hands, untrembling, which the glass sustain.

And what better could Godwin have offered to Charleston than the sentiment of Bignall's lines of universal application:

Thou city, foremost in the Union found;  
For beauty, wit and gallantry renowned;  
Thy patient sons the wreath of merit claim,  
And genius consecrates each hero's fame.

The Virginia towns at this period, although Bignall thought

Too many Madisons in them are found,  
Instead of fun, who study now the nation,  
And talk of politics and reformation,

seem to have been overrun with strolling players. Among these Alexandria was prominent. A certain, or rather an uncertain, Mr. Fitzgerald was there in November, 1793, giving performances in Fullmore's Long Room. Before the play on the opening night Mr. Fitzgerald delivered "A Moral Defence of the Stage," and after the farce, "A Dissertation on Lying." On the second night, it will be

LIST OF PERFORMANCES—*Alexandria.*

1793.

Nov. 7—Douglas . . . . . Home  
Lying Valet . . . . . Garrick  
9—Contrast . . . . . Tyler  
Miller of Mansfield . . Dodsley  
15—Roman Father . . . Whitehead  
Poor Soldier . . . . . O'Keefe

observed, Royall Tyler's comedy, the "Contrast," was played, apparently in defiance of stage morality. No names of performers are given,

LIST OF PERFORMANCES—*Dumfries.*

1796.

April 6—Venice Preserved . . . . . Otway  
 Divorce . . . . . Jackman  
 (Mrs. Moore and Mr. Fitzgerald's  
 Benefit.)  
 16—Death of Major André  
 Mrs. Marriott  
 Divorce  
 (Mr. and Mrs. Marriott's Benefit).

but three years later, in 1796, at Dumfries, Mrs. Moore and Mr. and Mrs. Marriott were fellow-players with Mr. Fitzgerald. Mrs. Moore may have been the actress who was with Allen at Albany in 1785. Mr. and Mrs. Marriott had

made their American *debut* with the Old American Company at Philadelphia in 1794. The full title of Mrs. Marriott's play was the "Death of Major André; or, The Land we Live In." When it was announced for performance on the 16th of April, 1796, it was described as performed but once in America. Mrs. Marriott died soon afterward.

Baltimore, as has already been indicated, was a favorite resort of strolling players, and it was besides very strong in local amateurs.

ROMP.

Barnacle . . . . . Mr. Redfield  
 Old Cockney . . . . . A Gentleman  
 Watty Cockney . . . . . Mr. Solomon  
 Penelope . . . . . Mrs. Owens  
 Priscilla Tamboy . . . . . Mrs. Solomon

On the 11th of THOMAS AND SALLY.

November, 1793, Squire . . . Mr. Solomon  
 Mr. and Mrs. Sol- Thomas . . A Gentleman  
 Dorcas . . Mrs. Owens  
 omon, aided by Sally . . Mrs. Solomon

Mr. Redfield, who was with them in the first Boston attempt, and by a Mrs. Owens, played the "Romp" and "Thomas and Sally" for the benefit of Mrs. Solomon. Afterward Mrs. Solomon and her daughter, Miss Solomon, played regular engagements with the Philadelphia, New York and other companies and were recognized as legitimate members of the profession.

## CHAPTER II.

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### THE BEGINNING AT BOSTON.

HALLAM AND HENRY'S PETITION—PLAYS AT PORTSMOUTH AND SALEM—  
REPEAL MEETINGS IN FANUEIL HALL—LEGISLATIVE ACTION—NEW  
EXHIBITION ROOM—POWELL—THE LAW DEFIED—PLACIDE'S PAN-  
TOMIMES—FIRST BOSTON CAMPAIGN—HARPER'S ARREST.

WHEN the Vauxhall was opened in Boston in 1785, the fear was expressed that an attempt to establish a theatre would follow. Mr. Hallam, as we have seen, had already looked with longing eyes upon that city as an addition to his theatrical territory, but it was not until 1790 that Hallam and Henry made a formal movement in that direction. On the 5th of June, their petition asking to be allowed to open a theatre was presented to the Massachusetts House of Representatives. The application of the petitioners was premature, and their prayer was promptly denied. Boston had once more escaped invasion by the profane players, and it was fondly hoped by the good people of that good town that this denial would be a final rescue from the impending evil. The players, however, were determined to obtain a foothold in New England, and in midsummer, 1792, a company of comedians appeared at Portsmouth, N. H., where the "Absent Man" and "Lethe" were given on the 8th of August before a large audience. It was said that the Governor of the State, who was at Portsmouth at the time, was only prevented by illness from attending the per-

formance, but his wife gave it the sanction of her presence. A prologue was written for the occasion by Mitchell Sewall, Esq., and

EXTRACT FROM MR. SEWALL'S PROLOGUE.

—  
The other manager, the courteous CIVIL,  
Say, is he a magician, or the D—l?  
Methinks I see him with his magic wand,  
Like some old necromancer circl'd stand.  
He strikes the *warehouse*, and the fabric, lo!  
Turns to a theatre beneath the blow.  
Where hogsheads, bales, were once conspicu-  
ous seen  
Here frowns a monarch, and there stalks a  
queen;  
That woods, that mountain and that beaute-  
ous valley,  
Were where the worthy owner once kept tally;  
Where porter-men, with muddy boots, once  
flock'd,  
Great Chrononhotonthologos has stalked;  
And where yon beauteous forms attract you,  
love,  
Dry-goods, tier over tier, were piled above.  
Then oh! this Conjurer favor with your nod;  
If you refuse, that self-same potent rod,  
Which from a warehouse reared this magic  
scene,  
Shall turn all to a paltry store again.

Teens" were given on the 11th, with Watts as *Archer* and *Captain Flash*. The "Miser" and "Thomas and Sally" followed. No restraint was attempted at Salem, and even the families of several of the clergy went to see the wicked players. From Salem, Watts carried his forces to Dorchester, and a few weeks later to Boston.

While the surrounding towns were enjoying such entertainments as the itinerant players could afford, Boston felt particularly aggrieved at being deprived of theatrical amusements. This feeling seems to have had its inception in the denial of the petition of Hallam and

spoken by Mr. Watts. The theatre had previously been used as a warehouse, and the Prologue contained an apt description of its transformation into a playhouse, which fortunately has been preserved. Mr. Watts, who seems to have been the leading spirit in the enterprise, had been a provincial actor in England, and at a later period he became a member of West's company in the South. Watts is described by Dunlap as "a vulgar fellow with a wry neck." From Portsmouth the company went to Salem, where the "Beaux' Stratagem" and "Miss in her

Henry, and it grew so rapidly that in the autumn of 1791 two meetings were held in Fanueil Hall in favor of the repeal of the prohibitory act of 1750. At the first of these meetings, which was held on the 26th of October, the venerable Samuel Adams rose to speak against the theatre, but the meeting refused to hear him. Thereupon a frantic correspondent rushed into print in the *Argus*, hysterically asking, "Shall Europe hear, shall our Southern brethren be told that Samuel Adams rose to speak in the midst of his fellow-citizens and was silenced!—That while others who were born in season to enjoy the blessings which he earned were applauded, Samuel Adams could not be heard! Long may we remember that he rose to speak against the theatre in Boston and could not be heard. Was he in fault that he wished to speak the sentiments of his heart and to deliver the language of enlightened religion and truth? Do you blame him that he wished at death to leave his country virtuous as well as free?" This was transmuted into verse by one of the Hartford wits in No. 5 of the *Echo*, as follows:

Shall Europe hear, shall Gallia's king be told,  
That Prince so spirited, so wise and bold,  
Whose duteous subjects, anxious to improve  
On common forms of loyalty and love,  
Took from their sovereign's hands the reins of state,  
For fear his royal nerves could not support the weight;  
And shall our worthy brethren of the South  
Be told Sam Adams could not ope his mouth?—  
That mouth whence streams of elocution flow'd,  
Like tail of saw-mill, rapid, rough and loud—  
Sweet as honey-dews that Maia pours  
O'er her green forests and her tufts of flow'rs—  
That potent mouth, whence issued words of force  
To stun an ox, or terrify a horse—  
Be told that while those brats whose feeble sight  
But just had op'd on freedom's dawning light,  
Born in the nick of time that bliss to know  
Which to his great and mighty toils we owe,



Received applause from sages, fools and boys,  
The mighty Samuel could not make a noise.

\* \* \* \* \*

Long may our souls the fond remembrance prove,  
How, with a bosom crowded full of love,  
To blast a wicked stage his voice he rear'd,  
And yet that thundering voice could not be heard.

\* \* \* \* \*

Was he to blame when, struck by mighty death,  
He wish'd, by puffing his expiring breath,  
To raze the pillars of a vicious stage,  
And scatter virtue in his holy rage?

At the first Faneuil Hall meeting a committee was appointed to prepare instructions to the representatives of the town in the Legislature in the matter of repeal. This committee reported at the adjourned meeting on the 9th of November, and, in obedience to the instructions then reported and adopted, Mr. Tudor brought the question before the House on the 17th of January, 1792. The legislative proceedings were printed at considerable length in the *Massachusetts Magazine*,<sup>1</sup> from

<sup>1</sup> THE LEGISLATIVE PROCEEDINGS. (From the *Massachusetts Magazine*.) Jan. 17.—Mr. Tudor called the attention of the House to the subject of the repeal of the law prohibiting theatrical exhibitions. After stating the reasons which induced him thus early to rise, he read the law above mentioned, and moved that a committee be appointed to consider the expediency of bringing in a bill for the repeal of it. No person rising on the subject, the question was called for and put, when the members were, for the committee 37, against it 69.

On the speaker's declaring the vote in the negative, Mr. Gardiner rose, and moved for a reconsideration. Some attention, he said, was due to so respectable a town as Boston, three quarters of the citizens of which had in two public town meetings voted for the repeal. If on an individual's presenting a petition, or

complaining of a grievance, he was sure to have his case committed, he could not, he said, see the justice of refusing to take into consideration the request of so large a part of the community. He thought gentlemen had mistaken the motion and therefore wished the vote might be reconsidered.

Mr. Wedgery also thought the motion had been misunderstood. He had no idea of refusing to consider the request of so respectable a town as Boston, or even the poorest in the commonwealth. The committee, he said, was not chosen to bring in a bill to repeal the law—this was quite another thing—but merely to consider of the expediency or inexpediency of so doing. Surely, said he, the House can not refuse to do this. He, therefore, seconded Mr. Gardiner's motion.

Mr. Breck mentioned that the Legislature last year had sustained the petition of Mr.

which it appears that the House at first showed scant courtesy to the town of Boston. Although this summary action was reconsidered and a committee allowed, the committee reported the repeal of the prohibitory act inexpedient, and the House sustained the report.

It was clear that if Boston was to have a theatre it must be in evasion or defiance of the law. This was resolved upon by a few men

Henry, of the American Company of Comedians, on the same subject; he could not therefore see the propriety or consistency of refusing to commit the present subject.

Dr. Jarvis called on those who voted against the commitment to come forward with their reasons therefor. Perhaps, said he, they may be so forcible as to convince me that it is wrong to commit the subject. If they could demonstrate that the object of the institution was detrimental either to liberty, morality, religion, or the rights of society, he would readily vote with the majority. But until they did this he should still vote as he had done. Mr. Washburn and several other members mentioning that the motion had been misunderstood, the question of reconsideration was taken and passed in the affirmative. For it 71, against it 33.

The subject was then committed to Messrs. Gardiner, Greenleaf, Hitchborn, Bowers, Flagg, Washburn and Kingsley for to consider and report on.

Jan. 20.—Mr. Gardiner, chairman of the committee to whom was referred the instructions of the town of Boston to their representatives to procure a repeal of the law prohibiting theatrical exhibitions, as well as the remonstrance of a number of inhabitants against such repeal, as also the order of the House to consider the expediency of such repeal, reported verbally that it was inexpedient to repeal the said law. He observed that the committee consisted of seven mem-

bers; that two were decidedly against the repeal, and that two others who voted against the report and repeal of that law as at present advised acknowledged in committee that they were not perfect masters of the subject, not being well acquainted with the whole nature and tendency of stage plays. That himself was decidedly in favor of the repeal of the law, which he considered as an undue restriction of the unalienable rights of the free citizens of this state; and that two others of the committee were for a repeal also.

Dr. Jarvis then moved that the house take up the subject matter of the report of that committee at 3 o'clock on the next Tuesday afternoon, which was accordingly ordered.

Jan. 26.—The House proceeded to take into consideration the report of the committee on the law for preventing stage plays and other theatrical entertainments, which was, that it was not expedient to repeal that law. The report was opposed in a sensible and judicious speech by Mr. Tudor; Mr. Gardiner delivered a learned and elaborate essay to prove the stage consistent with the principles of Christianity and good morals; and Dr. Jarvis displayed the blaze of eloquence in a speech pure, forcibly and refinedly ingenious. Yet all this, enforced by observations from other gentlemen, and not opposed by any other speaker, did not produce conviction on the House. On the question, Will you accept the report of your committee?—it passed in the affirmative, 99 to 44.

bolder than the rest. An association was accordingly formed with this end in view, and a committee, consisting of Joseph Russell, Dr. Charles Jarvis, Gen. Henry Jackson, Joseph Barrell and Joseph Russell, Jr., was appointed to erect a building that should be a theatre in everything except in name. Ground was purchased in Broad-alley near Hawley Street, and the building when erected was called the New Exhibition Room. This was the first theatre in Boston. It had a pit, a row of boxes forming three sides of a square, and a gallery, the theatre accommodating about five hundred persons. The structure was a temporary one, but it served its purpose before it gave way to the more pretentious theatre in Federal Street two years later.

While the New Exhibition Room was building, Charles Stuart Powell, from the Theatre Royal, Covent Garden, arrived in Boston.

MR. POWELL'S ENGLISH PARTS.

1789	
Oct. 9—	Poor Soldier . . . . . Bagatelle
Nov. 7—	Miser . . . . . Tailor
	9—Romeo and Juliet . . . . . Peter
	13—Citizen . . . . . Quilldrive
	14—Lady of the Manor . . . . . Vulture
	20—As You Like it . . . . . William
	Bon Ton . . . . . Mignon
	27—Clandestine Marriage . . . . . Canton
Dec. 10—	Hob in the Well . . . . . Old Hob
	11—Way to Keep Him . . . . . Sideboard
1790	
Feb. 23—	Intriguing Chambermaid, Oldcastle
Mar. 13—	Catharine and Petruchio
	Music Master
April 20—	School for Wives . . . . . Chastly
Sept. 15—	Belle's Stratagem . . . . . French Valet
Dec. 20—	Picture of Paris . . . . . Lemonadier
1791	
Feb. 2—	Upholsterer . . . . . Feeble
Dec. 21—	Bluebeard . . . . . Doctor

was three years at Covent Garden; but his last season, 1791-2, showed

Powell has generally been credited with being the father of the Boston stage and an actor of ability. The former he certainly was not, and if he was the latter his merit had been strangely overlooked on the London stage. His name first occurs in the Covent Garden bills, October 9th, 1789, as *Bagatelle* in the "Poor Soldier." This was his best part; but on the 17th of September, 1790, it was given to Mr. Marshall, although Powell was still with the company. Powell

him only where he began, as *Oldcastle* in the "Intriguing Chambermaid," *Peter* in "Romeo and Juliet," and the *Tailor* in the "Miser," with two new parts—a small role in the "Day in Turkey," and as the *Doctor* in "Bluebeard." After the run of the pantomime, 1791-2, his name disappears altogether; and it was then, no doubt, that seeing no prospect of advancement at Covent Garden he determined to come to America. He seems to have landed at Boston, where he advertised two entertainments to be given at Concert Hall on the 15th and 17th of August, 1792. These entertainments were called "The Evening Brush for Rubbing off the Rust of Care." The programme for the first evening comprised such themes as modern spouters, stage candidates, tragedy tailors, wooden actors, butchers in heroics, and buffoons in blank verse; with original songs, "The Tragi-comedy of Human Life," the "Roman Veteran," and the "Golden Days of Good Queen Bess," ending with a whimsical "Transformation, or Humorous Dwarf Dance." That for the second evening was announced to comprise Dr. Dodd's moral and satirical lecture on "Human Hearts;" a song, "Poor Jack;" a duet, Mr. Pick giving "a song of his own composing on the harmoniac accompanied with the violin," a Dissertation on Noses, and finally a hornpipe by Mr. Powell. The latter entertainment, however, was postponed to accommodate Mr. Placide, who was to open the New Exhibition Room, Broad-alley, on that evening. Mr. Powell subsequently advertised his entertainment at Concert Hall for the 20th and 24th of August, and again for the 13th of September. On the last occasion Mr. Powell, who was suffering from a violent cold, gave "The Evening Brush," Mr. Murray "Twins of Latona," and Mr. Watts the "Drunken Sailor." The *Columbian Centinel* devoted nearly a column to an account of this entertainment.

Meanwhile performances were given at the New Exhibition Room, under the management of Mr. Harper, of the Old American Company. The first entertainment took place on the 16th of August, when Mr. Harper delivered an Introductory Address and exhibited a "Gallery of Portraits," and the venerable Stephen Woolls contributed

M. PLACIDE'S PANTOMIMES.

1792

Aug. 16—Bird Catcher.

20—Two Philosophers.

22—Old Soldier.

27—Harlequin Doctor.

29—Harlequin Supposed Gentleman.

Sept. 3—Harlequin Skeleton.

Two Philosophers.

Grand Italian Shades.

5—Two Woodcutters.

10—Birth of Harlequin.

18—Harlequin Doctor.

24—Robinson Crusoe.

a song. Besides, there was tumbling by Placide and Martine, the latter being called "the little devil" as a sort of make-believe M. Redige of Sadler's Wells. The entertainment closed with a pantomimic ballet by M. and Mme. Placide, this being the principal attraction of the evening. A correspondent who was present wrote that he was

highly gratified by the manly exercises and surprising activity of the performers. These performances were continued for a number of weeks, such of the ballets as were advertised being given, with the dates of production, in the accompanying list of M. Placide's pantomimes. Before the close of the month ladies began to attend the entertainments, and on the 31st of August an effort was made to court the good-will of the public by giving a performance for the benefit of the poor. New performers were introduced from time to time. On the 27th of August the second appearance of Mr. Roberts on the slack wire was announced, and on the 5th of September Harper and Woolls joined in a Masonic anthem. Bickerstaff's musical entertainment, "Thomas and Sally," was in the bill for the 18th. On the 24th, in addition to the dancing of Placide and Martine and the pantomime, Mr. Solomon

sang, Mr. Watts gave Garrick's prologue, "Drunken Sailor;" and the "Citizen Outwitted" was played by Mr. Watts and Mr. and Mrs. Solomon. Two days later, on the 26th, the *Centinel* said a fresh acquisition of performers would give fresh vigor to the entertainments, and that evening the first regular dramatic season in Boston began.

Notwithstanding the announcement of fresh acquisitions in the *Centinel*, they do not appear to have been utilized on the opening night. Indeed it may be doubted whether the first play and farce ever given in Boston were part of the regular season. The performance was for the benefit of Mr. Murray. Although Harper, Robinson, Mr. and Mrs. Morris and Miss Smith were all in Boston, and appeared in the "Beaux' Stratagem" on the 3d of October, none of them was in either cast on the opening night. The list of performers for Mr. Murray's benefit comprised Watts, Murray, Redfield, Adams, Tucker, Mr. and Mrs. Solomon and Miss Chapman. All of these, except Adams, Tucker and Miss Chapman, appeared with the acquisitions from the Old American Company on the second night, but only Adams and the

## LIST OF PERFORMANCES.

- 1792  
 Sept. 26—Douglas . . . . . Home  
           Poor Soldier . . . . . O'Keefe  
           (Mr. Murray's Benefit.)  
 Oct. 3—Beaux' Stratagem . . . Farquhar  
           Miss in her Teens . . . Garrick  
       5—George Barnwell . . . . Lillo  
           Madcap . . . . . Fielding  
       9—Poor Soldier—Concert  
      10—Jane Shore . . . . . Rowe  
           Thomas and Sally . . . Bickerstaff  
      12—Venice Preserved . . . . Otway  
           Duenna . . . . . Sheridan  
      15—She Stoops to Conquer . Goldsmith  
           Rosina . . . . . Mrs. Brooke  
      17—Jane Shore  
           Mock Doctor . . . . . Fielding  
      19—Contrast . . . . . Tyler  
           Lying Valet . . . . . Garrick  
           (Mrs. Solomon's Benefit.)  
      22—Busybody . . . . . Mrs. Centlivre  
           Register Office . . . . . Reed  
      24—Suspicious Husband . . . Hoadly  
           Polly Honeycomb . . . Colman  
      26—Suspicious Husband  
           Rosina  
           (Miss Smith's Benefit.)  
      29—Contrast  
           True-Born Irishman . . . Macklin  
      31—Gamester . . . . . Moore  
           Lying Valet.

- Nov. 2—West Indian . . . . Cumberland  
 Poor Soldier.  
 (Mrs. Gray's Benefit.)
- 7—She Stoops to Conquer  
 Bird Catcher.  
 Ghost . . . . . Mrs. Centlivre
- 9—Catharine and Petruchio Shakspeare  
 Miller of Mansfield . . . Dodsley  
 Harlequin Balloonist.
- 12—School for Scandal . . . Sheridan  
 Padlock . . . . . Bickerstaff  
 (Mrs. Morris' Benefit.)
- 14—Rivals . . . . . Sheridan  
 Love a la Mode . . . . Macklin  
 Old Schoolmaster Grown Young.
- 16—Catharine and Petruchio.  
 High Life Below Stairs . Townley  
 Padlock.  
 (Mr. Robinson's Benefit.)
- 19—George Barnwell.  
 Inkle and Yarico . . . Colman, Jr.  
 (Mad. Placide's Benefit.)
- 21—Douglas.  
 Miss in her Teens.
- 23—Love in a Village . . . Bickerstaff  
 Woodcutters.  
 Citizen . . . . . Murphy  
 (Mr. Watts' Benefit.)
- 26—Rivals.  
 Lying Valet.  
 Bear Hunters.
- 28—Clandestine Marriage  
 Garrick and Colman  
 Devil to Pay . . . . . Coffey  
 (Mr. Solomon's Benefit.)
- 30—Hamlet . . . . . Shakspeare  
 Love a la Mode.
- Dec. 3—Richard III . . . . . Shakspeare  
 Romp . . . . . Bickerstaff  
 (Mr. Adams' Benefit.)
- 5—School for Scandal.  
 True-Born Irishman.  
 (Mr. Kenny's Benefit.)

ber, with Miss Smith as *Lady Anne*. The Shakspearean productions naturally excited the commendation of the Boston press; but in view

Solomons remained throughout the season. Adams was with Harper at Providence and Newport the next year. Mr. Reinagle from Philadelphia was the leader of the orchestra. Mr. Roberts, whom Dunlap describes as "deformed and almost an idiot," appeared in the play on the 24th of October; and the same night Mr. O'Reilly, who had been with the Kennas at the Northern Liberties, Philadelphia, was in both the play and the farce. Mr. Kenna appeared in the "School for Scandal" for Mrs. Morris' benefit on the 12th of November; and Mr. Kenny, who had also been with the Kennas, played for Madame Placide's benefit on the 19th. A dwarf, three feet high, on the hornpipe, was Mr. Solomon's special benefit attraction. Mr. Powell played *Hamlet* on the 30th of November, with Mrs. Morris as *Ophelia*, and *Richard III* on the 3d of December.

of Mr. Powell's professional standing at Covent Garden, there was something almost grotesque in the *Centinel's* praise of his *Hamlet* as equal to everything the poet of nature designed by the character. Of Mrs. Morris as *Ophelia*, it was said she interested and affected every heart, and the tears which glistened on the cheeks of almost every one present, though a silent were yet an honorable tribute to her merit. Mr. Harper was described as a fine performer who richly merited his popularity; and it was said of Morris, "Few of the sons of Thalia exceed him." As *Richard III*, Mr. Powell's powers had ample scope, and were discovered to be very great. Miss Smith's *Lady Anne* gained her much applause, but she was simply set down as a promising actress. The farce of the "Romp," however, only seemed to the critic to be flat, stale and unprofitable. Mr. Kenny was described as a modest young man and promising performer. It was while Kenny's benefit was in progress that the season came to an abrupt end by the interference of the authorities under the law of 1750. Governor Hancock<sup>1</sup> seems to have taken the lead in rebuking the tolerant spirit that had been manifested toward the players, and in

GOVERNOR HANCOCK'S SPEECH.<sup>1</sup>  
(As versified in *The Echo*, No. IX.)

But, Gentlemen, a thing unmention'd yet,  
Enough to throw you in a dog-day sweat;  
A thing, perchance, which you, as well as I,  
Have seen sometimes, with many an aching  
eye;  
Since, above measure bold, it scorns disguise,  
And proudly stares us in the face and eyes;  
A thing most vile, most dreadful in its kind,  
Hangs, like a mill-stone, heavy on my mind.  
By conscience urged, in duty's cause made  
bold,  
To you this wicked thing I shall unfold,

Since plain enough to *me* is its intent,  
An open insult on *my* government.  
Long since, while Britain, with maternal hand,  
Cheer'd the lov'd offspring of Columbia's  
land;  
Ere proud oppression bade that offspring brave  
Assert their rights, and scorn the name of  
slave;  
Ere o'er the world had flown my mob rais'd  
fame,  
And George and Britain trembled at my name;  
This State, then Province, pass'd with wise  
intent  
An Act, Stage-Plays and such things to pre-  
vent.



urging their "condign punishment" for "an open insult upon the laws and government of the commonwealth." When the Legislature met at Concord on the 8th of November, he called the attention of the two Houses to the Act of 1750 as a law of the State, declaring that the principles upon which it was predicated had been recognized by and derived support from the consideration of several legislatures, and therefore ought to claim the respect and obedience of all persons who live or happen to be within the commonwealth. "Yet," he said, "a number of aliens and foreigners have lately entered the State, and in the metropolis of the government, under advertisements insulting to the habits and education of the citizens, have been pleased to invite them to, and to exhibit before such as attended Stage-Plays, Interludes

You'll find it, Sirs, among the laws sky-blue,  
Made near that time on brooms when witches  
flew,

That blessed time when law kept wide awake,  
Proscribed the faithless and made Quakers  
quake;

And thus, in terms sublime I state the fact,  
Runs the Preamble of this precious Act.  
Both for preventing, and avoiding, all  
Those various evils which would sure befall  
Our sober people, and their sober ways,  
From Interludes and vile Theatric Plays;

To wit, all fiddling, fighting, gaming, raking,  
Swearing profane, high broils and Sabbath  
breaking;

This Act, so full of wisdom and so good,  
Has now become a law well understood;  
Since it has often been confirmed, you see,  
By many a Legislature great as we.  
Yet, notwithstanding this, some chaps uncivil,  
Grand emissaries of our foe the Devil,  
Aliens and foreigners and actors funny,  
Who less esteem our morals than our money,  
Even in our holy Capital of late,  
Have dar'd insult the majesty of state,

And to exhibit publicly, propose,  
Stage-Plays and Interludes and Heathen  
shows;

Which, in the garb of Moral Lectures drest,  
Of our good sober habits make a jest:

Yet so obnoxious to the people's notions,  
So strange, so foreign to their constitutions,  
That well I am convinced they never go,  
From motives of amusement to the show;  
But like good honest folks, with mere intent  
To keep these actors under some restraint.

\* \* \* \* \*

Whether the magistrates all this have known  
I do not know; but this I know, that none  
Have taken care, whatever their intent,  
These fellows' pranks and postures to prevent;  
Ne'er have laid hold of them with law's strong  
hand,

And fairly brought the scoundrels to a stand,  
Nor to the whipping post the rogues have tied,  
Where oft cash-pay is chang'd to pay in hide.  
With joy extreme, O Gentlemen, in you  
The firm upholders of the law I view,  
On you devolves the task—I grant it great—  
To keep unstain'd the chasteness of our State.

and Theatrical Entertainments, under the style and appellation of 'Moral Lectures.' This fact is so notorious that it is in vain to attempt a concealment of its coming to our knowledge. Whether the judicial departments, whose business it is, have attended to this subject I am unable to determine; but this I am convinced of, that no measures have been taken to punish a most open breach of the laws, and a most contemptuous insult upon the powers of the government. You, gentlemen, are the guardians of the commonwealth's dignity and honor; and our fellow-citizens rely upon your vigilance and wisdom for the support of the sovereignty and importance of the government." That the subsequent proceedings under which the performance of the 5th of December was stopped were ascribed to Hancock is apparent from these lines in the New Year's Verses of the *American Mercury*:

Now, Hancock, fir'd with patriot rage,  
Proscribes these morals of the stage,  
Claps Harper under civil durance,  
For having dared, with vile assurance,  
By Interludes and Plays profane  
Pollute the glories of his reign.

The legal proceedings against the players were begun at the instance of the Attorney-General, who made an application to Justices Greenleaf and Barrett of the Supreme Court of Massachusetts for a warrant for the arrest of Mr. Harper for violation of the law against theatrical entertainments. The warrant was served on the evening of the 5th of December, at the end of the second act of the "School for Scandal," the sheriff threatening that if the performance was not stopped he would arrest the whole company. A tumult followed. Cries of "Go on, go on," were heard from the pit, and some of the audience even leaped upon the stage, and, tearing down the arms of

the State, trampled it under foot. Judge Tudor made a short address, asking the audience to withdraw. Those who were present then retired, refusing to accept the admission money. Bonds were furnished for Mr. Harper's appearance before the court in Fanueil Hall on the following day, when the manager was defended by Mr. Otis and Mr. Tudor. Mr. Otis objected to the warrant as contrary to the Declaration of Rights, the application not being supported by an oath. In this view he was supported by Mr. Tudor, the Attorney-General arguing in favor of the legality of the proceedings. Justice Barrett, however, sustained the objection, and Mr. Harper was released.

Subsequently Mr. Placide announced that the performance advertised for the 8th of December was postponed at the request of the Selectmen of Boston, and Mr. Harper printed a card of thanks. Mr. Kenny, the beneficiary of the evening, also publicly thanked the audience for refusing to accept the return money. Thus ended the first theatrical campaign in Boston.

## CHAPTER III.

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### HENRY'S RECRUITS.

HENRY IN ENGLAND—ACCOUNT OF JOHN HODGKINSON—MRS. HODGKINSON—MISS BRETT—MRS. WRIGHTEN'S CAREER—KING AND WEST—LUKE ROBBINS—PERSONAL DESCRIPTIONS OF HENRY'S RECRUITS.

WHEN Henry finally departed on his mission to England to obtain recruits for the Old American Company, he pursued it with great energy, so that in six months from the time he sailed from New York the actors and actresses engaged by him had arrived at that port. The only glimpse we have of Henry's manners and methods in England is that obtained from a pamphlet, published by Hodgkinson a few years later, detailing his grievances with the American managers. That Henry should have appeared at his best during his stay at Bath, where most of his recruits were obtained, and that he should have been a little more glowing in his accounts of the American cities and the American theatre than the facts warranted, was only natural. By these allusions Hodgkinson meant to convey the impression that he was deceived by Henry's genial manner and glowing representations; but, as he had been in treaty with the American managers before Henry sailed for England, and as Henry's recruits, with a single exception, were engaged at his instigation, his insinuations leave a more agreeable impression of Henry than he intended.

Hodgkinson's engagement for the Old American Company, if

he really was the great actor he has always been represented as being, seems, at the first glance, an anomalous one. According to John Bernard in his "Retrospections," John Hodgkinson was "the provincial Garrick." As Bernard had long been resident in America before his book was published, it was possible this high estimate of Hodgkinson's English standing was derived from his subsequent American pre-eminence; but I find it fully indorsed in a paragraph in the *London Gazetteer* in 1790, announcing his engagement for the Bath and Bristol theatres. The writer declared that in such characters as the *Lyar*, *Deaf Lover* and *Young Quaker*, Mr. Hodgkinson had already given such powerful proofs of his talents that it was but justice to say such merit would prove an acquisition to any theatre in Europe. It will be found in tracing the history of Mr. Hodgkinson's English career that, brilliant as his professional prospects were, his motives for seeking an American engagement were adequate to such a man at the time it was made with Hallam and Henry in 1792.

John Hodgkinson was the son of a small farmer—his family name was Meadowcroft—who afterward kept a public house at Manchester, where John was potboy. The father dying, John's mother married again, and John was bound as an apprentice. John as a boy sang in the choir of one of the Manchester churches, and at the same time he became an expert, self-taught performer on the violin. He was also the leading spirit in a band of amateur Thespians who met for rehearsal, and gave their performances in a cellar in an obscure alley, with the strictest secrecy. One day the little company was engaged in rehearsing the "Padlock." John, as the best singer, was *Leander*, much against his will, as his favorite character was *Mungo*. Suddenly a noise was heard in the passage leading to the cellar:

Master Mungo stopped in the middle of a song. "What can it be?" the boys asked each other. "It's only one of the hogs in the alley," John answered. A moment later the door was burst open, and John's master entered. "Oh, my prophetic soul! did I not tell you it was a hog?" the lad exclaimed. Enraged at what he saw and heard, the man struck the boy with his fist, and smashed John's violin into pieces on his head. This ended John's apprenticeship, for he ran away from his master and from Manchester.

Already young Meadowcroft had begun to think of the theatre as a vocation. A few months previous to the incident that thus sent him out into the world to seek his fortune he was spending Sunday at the public house of his stepfather, where he busied himself making a bridge for a fiddle, at the same time singing *Linco's* laughing song in "Cymon." For this he was severely reprimanded by his foster-father, but two gentlemen stopping at the house interfered, one of them saying, "I'll be hanged if he doesn't sing it better than Wilder." Wilder was a Dublin actor, and the original *Linco* on the Dublin stage. The speaker was Mr. Dawson, a player, who was an assistant to Wilder's manager, and the stepfather of the celebrated William Lewis. Dawson's companion was a Dublin merchant named Comerford, who gave the boy a crown piece. John gave the money to his mother to keep for him, and it was the capital upon which he embarked upon the world. It was meagre, but it proved enough.

After running away from Manchester, young Meadowcroft changed his name to Hodgkinson, and made his way to Bristol. "I had no fear," Carpenter, his biographer in the *Mirror of Taste*, represents Hodgkinson as saying, "because I had health and strength to do several things to earn my bread (I could sing if I could do nothing

else), and never once lost sight of the persuasion that I should one time or other be something better than a potboy or a mechanic. Nor did I meet anything in my journey to discourage me. Some suspected me of being a runaway, 'tis true, and looked severely at me; but I minded them not; and one man, a wagoner, who carried me a whole night in his wagon, owned that he had taken me in gratuitously for the purpose of having me delivered up, but that I fairly sang and talked him into a regard for me during the night. Few charged me anything for what I ate, and I brought more than half my crown into Bristol with me." Hodgkinson had scarcely arrived at his destination when he was recognized by a rustic, who said, "I'll tell thee what, thee art Jacky Meadowcroft; I know thee as well as I do that horse that stonds there before my eyes; so don't go vor to tell loies about it." The bumpkin had been a stable-boy at Manchester. After some persuasion he promised Hodgkinson not to betray him, and describing the vocal abilities of the Bristol company confirmed John's desire to go on the stage by telling him he was a better singer than any of them. The stable-boy proved a capable critic.

The company was at Bath at the time, but soon returned, when the lad made his application to Keasebury, the manager. "You wish to be an actor, you young rascal," Keasebury answered, laughing. "Pray, sir, what character have you thought of enacting?" The jibing manner in which this was said disconcerted the lad, but he managed to reply, "I can snuff candles if I can do nothing else; but I can do more: I can play the fiddle and sing a good song."—"A good song, I dare say, d—d badly sung," was the manager's discouraging response; "however, come this way, and let's hear what further you have to say for yourself." The boy soon found himself upon the stage of the

Bristol theatre where the company was rehearsing. While watching the actors go through their business, Hodgkinson of course thought he could do much of it better himself if he was bigger and had a beard. After the rehearsal the boy was heard. He first sang the beautiful finale to the first act of the "Padlock," accompanying himself on the violin, and followed this with one of *Lionel's* songs, "Oh, dry those tears," accompanied by the band. "My boy, you'll never be a candle-snuffer" was Keasebury's comment on these performances. The result of the trial was that Hodgkinson entered upon his theatrical apprenticeship in the theatres at Bristol and Bath. Carpenter, his biographer, believes that this was in 1781, when he was in his fifteenth year.

How long Hodgkinson remained in Mr. Keasebury's employ at this time is uncertain, but it was a subject upon which the actor was always inclined to be reticent. The accounts of his subsequent wanderings, previous to 1790, when he returned to Bath and Bristol to end his English career in the theatres in which it began, are equally meagre. Hodgkinson's position with Keasebury was necessarily an humble one, he being a mere boy without a chance of obtaining any of the parts that were afterward given to young Roscii. He helped to make up the crowd in the spectacles; his singing rendered him useful in the choruses; he occa-

MR. HODGKINSON'S PARTS—*Bath and Bristol.*

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1790.	
Oct. 4 (Br.)—	Lyar . . . Young Wilding
30 (B.)—	Know Your Own Mind
	Dashwood
Nov. 4	—Othello . . . . . Othello
11	—Battle of Hexham. Montague
	Deaf Lover . . . Meadows
20	—Country Girl . . . Harcourt
	Gentle Shepherd . . Bauldy
22 (Br.)—	Recruiting Officer
	Capt. Plume
Dec. 4 (B.)—	Suspicious Husband
	Frankly
	Highland Reel . Sergt. Jack
6 (Br.)—	Cymbeline . . . Arviragus
23 (B.)—	Julia de Roubigne
	Montauban
	No Song No Supper . Robin
1791.	
Jan. 20 (B.)—	Tancred and Sigismunda
	Osmond



Jan.	24	(Br.)—German Hotel . . Dorville
Feb.	1	(B.)—Inconstant . Young Mirabel
	8	—Young Quaker
		Young Sadboy
		Flicht of Bacon
		Maj. Benbow
	14	(Br.)—Isabella. . . . . Villeroy
	26	(B.)—All in the Wrong
		Sir John Restless
Mar.	14	(Br.)—St. Patrick's Day. Lieutenant
	21	—As You Like It . . Jacques
	29	(B.)—Clandestine Marriage
		Sir John Melville
April	4	(Br.)—Cold Stroke for a Husband
		Don Carlos
	11	—Merchant of Venice. Antonio
		Ways and Means . Random
May	2	—School for Arrogance
		McDermot
	7	(B.)—Modern Antiques . . Frank
	12	—Heiress . . . . . Clifford
	17	—Love in a Camp . . . Darby
	19	—Such Things Are . Twineall
	26	—Busybody . . . . . Marplot
	28	—Deuce is in Him
		Col. Tamper
	30	(Br.)—Padlock . . . . . Mungo
June	13	—Hamlet . . . . . Horatio
	27	—Orphan . . . . . Polidore
	29	—Gamester . . . . . Lewson
		Catharine and Petruchio
		Petruchio
July	11	—Cheats of Scapin . . Scapin
	13	—Mahomet . . . . . Mahomet
Oct.	3	—Wonder . . . . . Col. Briton
	5	—Inkle and Yarico . . Inkle
		Scheming Lieutenant
		Lieut. O'Connor
	10	—Grecian Daughter
		Dionysius
	21	—Brystone . . . . . Neptune
	24	—Conscious Lovers . . Myrtle
	26	—Farmer . Farmer Blackberry
Nov.	10	(B.)—Richard III . . . Richard
	24	—Quaker . . . . . Steady

sionally "went on" with a letter or message. In the dirge in "Romeo and Juliet" his singing attracted the notice of a person of consequence, who asked the manager which of the ladies it was whose voice so far exceeded the others in sweetness and power. The first applause he ever received on his own account was after the delivery of a letter to one of the comedians, who received it so ruefully that Hodgkinson, as he was about to retire, could not help turning round and looking back, when he burst into a fit of laughter which he endeavored to suppress by putting his hand to his mouth. The audience, thinking it was purposely done in character, was astonished at the natural way in which the boy acted it, and gave him loud marks of approbation. "I dare say I looked devilish odd at the time," said Hodgkinson afterward, relating the incident to a party of friends in Philadelphia. "Ay, ay," gravely responded a

young Irishman who was present, "no doubt it was your game eye they laughed at." One of Hodgkinson's eyes was smaller than the other, which sometimes gave him a very whimsical look. As he was exceedingly proud of his personal appearance, this indiscreet remark gave him great annoyance. The list of Hodgkinson's parts after his return to the Bristol and Bath theatres in 1790, printed herewith, which I obtained from the file of bills in the possession of

Nov. 28 (Br.)—Wild Oats . . .	John Dory
Dec. 22 (B.)—Rivals . . .	Capt. Absolute
1792.	
Jan. 2 (B.)—Macbeth . . . . .	Hecate
12 —Dramatist . . . . .	Floriville
17 —Notoriety . . . . .	Clairville
31 —Love in a Village .	Hawthorn
Feb. 9 —Douglas . . . . .	Glenalvon
16 —Romeo and Juliet .	Romeo
Mar. 24 —Flicht of Bacon .	Capt. Wilson
26 (Br.)—Which is the Man?	Belville
Family Party . . . . .	Pinch
31 —More Ways Than One .	Bellair
April 9 —Cymbeline . . . . .	Pisanio
10 (B.)—Mayor of Garratt	
	Maj. Sturgeon
19 —Fair Penitent . . . . .	Horatio
May 1 —I'll Tell You What	
	Maj. Cypres
22 —Duplicity .	Sir Harry Portland
26 —Prisoner at Large	
	Jack Connor

Mr. James H. Brown, of Malden, Mass., the only full collection I know of, shows, however, that he was not an accidental comedian.

Where Hodgkinson betook himself after leaving Keasebury, is unknown. It is inferred that he was for a time with a company managed by an itinerant named Miller; but the first certain knowledge we have of him is after his engagement by the eccentric James Whiteley, whose circuit comprised the Worcester, Wolverhampton, Derby, Nottingham, Retford and Stamford theatres. The young comedian was introduced to Whiteley by a gentleman named Mills, who had previously warned Hodgkinson not to take offense at anything the manager might say. "So this is the chap," said Whiteley, addressing Mills, "about whom you gave me such a platter of stirabout with 'Ballyhack butter in it yesterday." Instead of being vexed at this extraordinary greeting, Hodgkinson found it difficult to suppress a smile of merri-

ment, whereupon Whiteley turned to his friend and said, "The blackguard has some fun in him I see, but he looks as if a dinner would not come amiss to him—he's as slim as a greyhound." Then casting a glance at Hodgkinson's clothes, which were new and neat, he added, "Why boy, your belly ought to swear its life against your back, for you are killing the one to cover the other." "You are mistaken," said Mills; "there is not a man in your company eats better than John." "Where does he get it?" demanded Whiteley; "he can't have above half a guinea a week for his salary, and the clothes now on his back must have cost at least twenty half-guineas—half a year's pay!" Hodgkinson laughed heartily, and, forgetting himself, he sat down unbidden in a large armchair that stood behind him. "What's this his name is?" Whiteley asked. "Hodgkinson," Mills answered. "I thought there must be an O or a Mac to it by the aisy affability with which he helped himself to the great chair. Old MacLaughlin, that blackguard Jew that calls himself Macklin, could not surpass it for modesty." Hodgkinson rose. "Och, to the d—l with your manners, honey," exclaimed Whiteley, pressing the actor back into the chair; "stay there since you are in it, and be d—d to you." Mills and Hodgkinson remained to dinner. Before dinner was announced the torrent continued, but not a word of the stage could Whiteley be induced to speak. At dinner the ribald, often witty and always coarse, turned into the generous and genial host. When his guests were about to depart, Whiteley turned to Hodgkinson and said, "Look you, my lad, when the waiter of a tavern or the potboy of a porterhouse brings me a pot of beer, I always blow off the froth, and bring it to the light, so that I may look down through it, lest it be muddy or foul—in a word, I want to know what I am about to swallow. While

I was blackguarding you, and you staring and laughing at me, I was looking down through your contents, from your frothy powdered head to the very bottom. If your friend and you will call here to-morrow morning, I shall try to bring my tongue down to some serious conversation with you." The result was an engagement that was continued over a considerable period, of which Hodgkinson always spoke with gratitude, a quality he often lacked.

Hodgkinson's next engagement was on the northern circuit, comprising Newcastle, Sheffield, Lancaster, Preston, Warrington and Chester, then under the control of Whitlock and Munden. Charles Whitlock married Eliza Kemble, a sister of Mrs. Siddons, with whom he subsequently came to America. Joseph Munden was afterward the distinguished London comedian. "John had as much work in him as any two players I ever knew," Whitlock said many years later. "I have known him after performing in both play and after-piece at Newcastle, in Northumberland, to set off in a postchaise, travel all night, rehearse the next day, and perform at night in play and farce at Preston in Lancashire." At this time Hodgkinson was especially esteemed for his musical talents, so much so indeed that a capable actor and singer was deprived of *Lubin* in the "Quaker," that he might make his *debut* in the part at Preston. As sometimes happens under such circumstances, Hodgkinson's success on that occasion was not great. In spite of occasional failure, his fame more than kept pace with his years, and he was soon looked upon as the most promising young actor of the time. "Co-ordinate with the rise of his fame and fortune," says Carpenter in the *Mirror of Taste*, "was the growth of the evils which were fated to endanger the one and make shipwreck of the other; his professional success and his gallantries, running parallel

with each other like the two wheels of a gig, left their mark on every road he travelled." The first affair of this kind of which there is any record occurred at Chester, where Miss Chapman, an American girl long resident in England, who had run away from her husband, placed herself under his protection. This attachment, if any existed, must have been of brief duration, for as early as October 22, 1788, Miss Chapman made her *debut* at Covent Garden as *Yarico* in "Inkle and Yarico," and previous to that time she had been the heroine at Brighton both in sentimental and lively comedy. She was an elegant young woman, with expressive features and a figure equal to that of Miss Farren, according to the prints of the time. The improbability of the story is enhanced by the fact that the relation must have ended soon after Hodgkinson attained his majority. When Hodgkinson left the Newcastle Company in 1789 he carried with him the so-called wife of Munden, going to Exeter. On the occasion of his *debut* at Bristol, October 4, 1790, he was announced in the bills as "from the Theatre Royal, Exeter," which brings his record down to his last engagement in England, just before his departure for America.

Carpenter gives a glowing account of Hodgkinson's life at Bath, which, unfortunately, must be set down as pure fiction. It was

MRS. HODGKINSON'S PARTS—*B. and B.*

1790.

Oct. 29 (Br.)—Castle of Andalusia. Catalina

Nov. 13 (B.)—Cross Purposes. Housemaid

22 (Br.)—Recruiting Officer. . . Lucy

27 (B.)—Provoked Husband. Myrtilla

30 —He Would be a Soldier

Nancy

Dec. 23 —No Song No Supper

Grandmother

derived from Hodgkinson himself.

Like most inventions of the kind,

his stories have not even the

merit of originality. Coming

among the simple republicans of

the United States, the Bath favor-

ite, like many of his successors in

America, was always ready to boast

of his associations with the great.

With a vulgar and illiterate woman bearing his name on the Bath stage, and playing parts so insignificant that they could bring no credit either to her or to him, as her list shows, a woman who had played similar roles at Newcastle as Mrs. Munden, and had borne the Newcastle manager four children whom she deserted, Hodgkinson asserts for himself a high social and professional standing in the most fashionable city in England. He was, he said, a member of the Noblemen's Catch Club at Bath. Out of gratitude for his championship of her play, se-

curing its production and playing the hero with great effect, he was, he averred, the annual pensioner of a single lady of high rank to the amount of £200, besides which his patroness secured him many supporters, including the Prince of Wales and other members of the royal family. He was, he boldly claimed, the *protege* of Mrs. Siddons, who offered to play *Lady Randolph* to his *Douglas*, and *Catharine* to his *Petruchio*, when he should make his first appearance in London. He was not only promised the favor of the Prince of Wales when he went to Brighton to play an engagement in the Summer of 1791, but his Royal Highness applauded him on his opening night, notwithstanding

1791.

Feb. 8 (B.)—Young Quaker

Mrs. Millefleur

14 (Br.)—Isabella . . . . . Nurse

24 (B.)—Funeral . . . . . Tattleaid

Mar. 10 —Jealous Wife . . . . . Toilet

April 4 (Br.)—Bold Stroke for a Husband

Inis

12 (B.)—Fontainebleau . Mrs. Casey

14 —Richard III

Duchess of York.

May 7 —Modern Antiques . . Betty

June 9 —Way to Keep Him

Mignonette

July 29 (Br.)— { Beggar's } Lady

Oct. 29 (B.)— { Opera. } Diana Trapes

31 (Br.)—Haunted Tower . . Maud

1792.

Jan. 5 (B.)—Macbeth . Speaking Witch

Mar. 26 (Br.)—Which is the Man?

Mrs. Johnson

31 (B.)—Devil to Pay . . . Lettice

April 11 —Battle of Hexham . Villager

30 (Br.)—Road to Ruin . Mrs. Ledger

May 26 (B.)—Prisoner at Large . Landlady

29 —Measure for Measure

Francisca

July 5 (Br.)—He Would be a Soldier

Nancy

the friends of the Duke of York had arranged that he should be hissed from the stage. According to Hodgkinson, as the story is related at great length by Carpenter, the actor, who had been promised the favor at the Brighton Theatre of his Royal Highness the Prince of Wales, was one day walking along the Stein when he found a young man named Fox, a member of the company, beset by a party, headed by Lord Barrymore, which also included the Duke of York. Hodgkinson chivalrously rushed to the defense of the young comedian thus beset, crying, as it happened, to his Royal Highness the Duke, "D—n you, you cowardly rascal, and all your d——d breed." Just then the Prince of Wales came up, and separated the combatants. When Hodgkinson learned that he had thus unwittingly insulted the whole royal family, he determined to leave Brighton before he could be visited with the resentment of the Prince and all his friends; but the manager refused to listen to the actor's appeal, and threatened to have him arrested if he persisted in his design. The result was that when Hodgkinson opened at Brighton the magnanimous Prince stood up in his box, and loudly applauded at the very moment his brother's friends were expecting him to give the signal for hissing the actor.

Hodgkinson was accustomed to speak of the sacrifices he had made in coming to America. Had his stories been true, these would have been too great to counterbalance the motives that actually induced him to cross the Atlantic. This, however, was not a purpose hastily formed. He sought the American engagement before the engagement sought him. This is clearly shown by his letter to Hallam and Henry, which also betrays the motive of the application. He desired to quit England as a means of repudiating the woman who bore his name at Bath, so that another woman might bear it in America.

That Hodgkinson might have obtained an engagement in London at this time need not be doubted: his merit and reputation warranted it. Beyond this, his alleged sacrifices are incredible. His pension, in itself greater than his American salary, was a myth. The only new play in which he performed the hero at Bath was "Julia de Robigne," by Catharine Metcalfe. The Siddons story falls by the weight of its own inherent absurdity. His chivalrous defense of Fox at Brighton was only a fictitious adaptation of a fracas that actually occurred there in the Summer of 1791. It happened in Castle Square, not on the Stein. Lord Barrymore was concerned in it, and so was his brother,

## HODGKINSON'S LETTER.

*To Messrs. Hallam and Henry, Managers of  
the Theatre, New York.*

GENTLEMEN,

An ardent desire to visit America has forced me to an inquiry how your theatres are situated. Have you a *first line* vacant? or would you be glad to make one for a principal character in this kingdom? I have in all the first theatres out of the capital, maintained one, as I do now in Bath. Among my range of characters here, are Young Mirabel, Young Quaker, Dashwood, Sir John Restless, The Liar, Othello, Iachimo, Belville (*Wives*), Clifford (*Heiress*), Mahomet, Scapin, Captain Plume, Jaques, Deaf Lover, Myrtle, Villeroi, Petruchio, Marplot, Don Carlos (*B. S. Husband*), Zanga, Richmond, Don John (*Chances*), Dyonisius, etc.

Now as it may seem singular that a man in possession of so great a line, and in a first theatre, who has refused, and has now offers of a considerable nature from London, should wish to emigrate, give me leave to say that no pecuniary extravagance has caused the idea, nor could that, without great imprudence,

be the case, my receipts being near four hundred pounds a year from the theatre.

I know many who, were they once convinced of the firm establishment of your country would be glad to visit it; and I can treat for you with as capital a singer as any this country has, Mrs. Billington excepted. My wish is, you would be candid with regard to every information relative to your towns, etc. What salary you can give *two* such people as I have mentioned; and should this meet your approbation do not disappoint in anything, for my part or those mentioned, should any take place, you shall be at liberty to relinquish in an instant. Our vacancy here takes place the beginning of August. Some time between that and September my wish would be to set sail.

I should thank you to attend to these points. I am sure you'll pardon my being particular in them all, and in requesting an answer by the first return. Rest assured that on my part, or the person I treat for, no failure shall take place.

I am, gentlemen,

Your servant,

JOHN HODGKINSON.

*Bath, December 28, 1791.*



Mr. Barry, attended by a bruiser. They were joined by the *ci-devant* French Duke de la Paine, presumably the Duke of York. When the Duke asked who the victim of their wrath was, Young Barry answered: "A d——d scoundrel who has been insulting my brother." It was this phrase that was turned into the Hodgkinsonian insult to royalty. There was no Fox concerned in the affair—Fox was the manager of the theatre. There was no Hodgkinson to defend Lord Barrymore's victim, who was so badly beaten that he took to his bed. The Prince of Wales caught a glimpse of the fracas from his room, where he was dressing, but instead of the dramatic scene in the theatre he simply advised the Duke to quit Brighton. Besides, there was nothing chivalrous in Hodgkinson's nature. This is illustrated by the fact that when he was about "embarking for America with an actress of the name of Brett" he wrote to Munden, whom he always spoke of in this country as one who had foully wronged him and sought to destroy him in his youth, asking him to care for the deserted woman's children, one of whom had been born at Bath or Exeter after the elopement.

Miss Brett, whom Hodgkinson described as second only to Mrs. Billington as a singer, and who was known in America as Mrs.

MISS BRETT'S PARTS—*B. and B.*

1789.

Sept. 23 (Br.)—Padlock . . . . . Leonora  
 Oct. 2 —Waterman . . . . . Wilhelmina  
 7 —School for Scandal . . . . . Maria  
     Farmer . . . . . Molly Maybush  
 17 (B.)—Rosina . . . . . Rosina  
 19 (Br.)—As You Like It . . . . . Audrey  
 Oct. 24 (B.)—Love in a Village . . . . . Lucinda  
 Nov. 14 —Agreeable Surprise . . . . . Cowslip  
 28 —Inkle and Yarico . . . . . Narcissa  
 30 (Br.)—Poor Soldier . . . . . Kathleen

Hodgkinson, was a daughter of Brett, the celebrated singer of Covent Garden and the Haymarket theatres. Mr. Brett made his first appearance at Covent Garden in 1782 after singing in the Summer at the Haymarket. For some years he had been known as the Orpheus of Bath, and at this time he was

1790.

Sept. 29 (Br.)—West Indian . Miss Dudley  
Oct. 16 (B.)—Highland Reel . . . Jenny  
20 (Br.)—Love in a Village . Rosetta  
29 —Castle of Andalusia . Lorenza  
30 (B.)—Know Your Own Mind  
Miss Neville

Nov. 20 —Gentle Shepherd . . Peggy  
Dec. 11 —Flitch of Bacon . . . Eliza

1791.

Jan. 4 (B.)—No Song No Supper . Louisa  
29 —Lionel and Clarissa . Diana  
Feb. 10 —Brystone . . . . . Nymph  
24 —Funeral . . Lady Charlotte  
26 —Poor Vulcan . . . . . Venus  
Mar. 10 —Sultan . . . . . Ismena  
14 (Br.)—Fontainebleau . . . . . Rosa  
24 (B.)—Milesian . . . . . Isabella  
29 —Deserter . . . . . Louisa  
April 11 (Br.)—Merchant of Venice . Jessica  
Ways and Means . . Kitty  
May 12 (B.)—Heiress . . . . . Miss Alton  
July 11 (Br.)—Cheats of Scapin . . . Lucia  
Oct. 29 (B.)—Beggars's Opera . . . Polly  
31 (Br.)—Haunted Tower . . . Adda  
Nov. 12 (B.)—Spoiled Child . Miss Pickle  
24 —Quaker . . . . . Gillian  
Dec. 17 —Cymon . . . . . Sylvia

1792.

Jan. 3 (B.)—No Song No Supper  
Dorothy  
5 —Macbeth . . Singing Witch  
Feb. 1 (Br.)—Spoiled Child . . . Susan  
2 (B.)—Rival Candidates . Narcissa  
18 —Double Disguise . . Emily

anything like the impression created by her brother two years before; and, except that she sang in a duet with her father in the Summer of 1785, her name does not again occur in the bills of the Haymarket until the 19th of June, 1786, when she created the part of *Maria* in "Hunt the Slipper." A few weeks later she was one of the *Bacchantes* in "Comus." Miss Brett subsequently sang in Dublin, and when she made her first appearance on the Bristol stage, September 23, 1789, she was underlined from the Theatre Royal, Dublin. That she had achieved some distinction as a singer is apparent from the part accorded her for her *debut* at Bristol, and her subsequent roles show her professional standing when she was engaged by Henry for America. When this engagement was made it was signed only by Hodgkinson, Miss Brett being named as Mrs. Hodgkinson, although the other Mrs. Hodgkinson was acting at Bath at the time as Hodgkinson's acknowledged wife. Mrs. and Miss Brett, the mother and sister of Hodgkinson's intended wife, were also included in the agreement. Mrs. Brett shrank from the long voyage to a strange country, but the younger Miss Brett accompanied her sister. This Miss Brett had inherited little of the genius of the family. Another Miss Brett, who remained behind, is mentioned in a paragraph in a London paper, saying she was the *Lucy* in the "Beggar's Opera" in Dublin, early in November, 1791.

Owing to the failure of Mrs. Brett to make the voyage to America on the ship "Bristol" from London to New York with her

MRS. WRIGHTEN'S PARTS—*Drury Lane*.

1770.

Feb. 8—Lionel and Clarissa . . . Diana

1771.

May 8—Ephesian Matron . . . Matron

Sept. 21—Beggar's Opera . . . . . Polly

two daughters and prospective son-in-law, Mr. Henry succeeded in filling her place by an engagement that was the most important yet made for the United States.

This was that of the celebrated Mrs. Wrighten, of Drury Lane, known on the American stage as Mrs. Pownall, who came out with Henry on the "Betsy," arriving a month after the others. Her story is one of unusual interest. When James Wrighten, afterward for many years prompter at Drury Lane, was a strolling player, he met Miss Marshall, a vivacious country girl, whom he married and trained for the stage. She was still very young when, as Mrs. Wrighten, she made her *debut* at Drury Lane, February 8th, 1770, in the character of *Diana* in "Lionel and Clarissa." At this time Garrick's company was weak in singing chambermaids; and as Mrs. Wrighten was not only a singer but an excellent actress, she soon made her mark. This is shown by the fact that early in the season of 1771-2 she was given the part of *Polly* in the "Beggar's Opera," Miss Pope, who was not a good singer, being the *Lucy*. Later

1773.  
 Feb. 1—Wedding Ring . . . . . Lisetta  
 Mar. 27—Frenchified Lady . . . . . Doralice  
 Nov. 2—Deserter . . . . . Jenny  
 Dec. 27—Christmas Tale . . . . . Robinette  
 1774.  
 April 15—Ladies' Frolick . . . . . Rachel  
 May 9—Gentle Shepherd . . . . . Peggy  
 Oct. 21—Election . . . . . Sally  
 Dec. 9—Cobbler . . . . . Alice  
 1775.  
 Feb. 1—Rival Candidates . . . . . Jenny  
 May 13—Tom Thumb . . . . . Queen  
 Sept. 23—Theatrical Candidates . . . . . Comedy  
 Oct. 28—May Day . . . . . Dolly  
 Nov. 9—Old City Manners . . . . . Gertrude  
 24—Love in a Village . . . . . Margery  
 Dec. 12—Peep into the Scraglio . . . . . Imena  
 1776.  
 Jan. 26—Author . . . . . Mrs. Cadwallader  
 Feb. 1—Blackamoor Washed White  
 Lady Oddfish  
 15—Runaway . . . . . Susan  
 Mar. 23—Valentine's Day . . . . . Pinner  
 April 15—Love's Metamorphosis . . . . . Feather  
 May 16—Wonder . . . . . Flora  
 Sept. 21—New Brooms . . . . . Mrs. Quaver  
 Nov. 21—Hotel . . . . . Tabby  
 1777.  
 Jan. 16—Rivals . . . . . Lucy  
 Oct. 7—Quaker . . . . . Floretta  
 9—Old Batchelor . . . . . Lucy  
 Nov. 8—Beggar's Opera . . . . . Lucy  
 Dec. 22—Comus . . . . . First Bacchant  
 1778.  
 Jan. 17—Cymon . . . . . Fatima  
 Mar. 16—Belphegor . . . . . Dame Din  
 30—Second Thought is Best . . . . . Agnes  
 April 29—Waterman . . . . . Mrs. Bundle  
 30—Lucky Escape . . . . . Letitia  
 May 23—Devil to Pay . . . . . Nell  
 Sept. 15—Camp . . . . . Nell  
 1779.  
 Mar. 25—Peep Behind the Curtain . . . . . Rhodope  
 April 10—Who's the Dupe? . . . . . Charlotte  
 Nov. 19—Lionel and Clarissa . . . . . Jenny

1780.  
 Mar. 14—Artifice . . . . . Margaritta  
 Oct. 5—As You Like It . . . . . Audrey  
 Dec. 27—Lord of the Manor . . . . . Peggy  
 1781.  
 Feb. 20—Catharine and Petruchio . Catharine  
 Mar. 6—Maid of the Mill . . . . . Fanny  
 8—Chapter of Accidents . . . . . Bridget  
 April 24—Way to Keep Him . . . . . Muslin  
 Nov. 12—Divorce . . . . . Biddy  
 Dec. 13—Carnival of Venice . . . . . Francisca  
 1782.  
 May 18—Fair American . . . . . Rachel  
 Dec. —Best Bidder.  
 1783.  
 April 7—Double Gallant . . . . . Wishwell  
 Oct. 7—Comus . . . . . Euphrosyne  
 Nov. 4—Thomas and Sally . . . . . Dorcas  
 Dec. 5—Metamorphosis . . . . . Mary  
 1784.  
 Mar. 8—Double Disguise . . . . . Rose  
 April 12—Way of the World . . . . . Foible  
 Nov. 4—Spanish Rivals . . . . . Lucett  
 1785.  
 April 1—Clandestine Marriage  
    Chambermaid  
    Intriguing Chambermaid . Lettice  
 Dec. 8—Strangers at Home . . . . . Alice  
 26—Hurly-Burly . . . . . Nannette  
 1786.  
 April 24—Daphne and Amintor . . . . . Mendora  
 May 17—Provoked Wife . . . . . Mademoiselle  
 Sept. 21—Country Girl . . . . . Lucy  
 Nov. 25—School for Greybeards . . . . . Rachel

Mrs. Wrighten, herself, was *Lucy*, yielding *Polly* to Mrs. Baddeley.

But even as *Lucy* one of the London critics said of her in 1784 that she could not be equalled on the stage. The parts here given are either original creations or first appearances in familiar roles. — Among the latter it will be noted that she did not play *Audrey* in "As You Like It" until 1780, when she had been more than ten years in the theatre, and her first appearance as *Catharine* in "Catharine and Petruchio" was not until 1781. She played *Audrey* when Mrs. Siddons failed as *Rosalind* and *Catharine* among others to John Philip Kemble's *Petruchio*. Her last appearance in London in the latter part was to the *Petruchio*

of Palmer. During the Summer she was accustomed to sing at Vauxhall, where she was a great favorite for many years, sharing the honors with Darley, afterward a popular member of the Philadelphia Company. In the Summer of 1783, however, she was at the Haymarket, where she created the part of *Belinda* in the "Lawyer" to the *Charles Powys* of Williamson, subsequently the noted Boston and Charleston manager. In May, 1784, she was so dangerously ill that her life was

despaired of. In 1785 she returned to Vauxhall, and sang there for the last time in 1786. As a singer, she was surpassed only by Mrs. Billington and Miss George, better known as Mrs. Oldmixon, and her comic powers were remarkable. One of the wits of the time suggested that she should be painted as the Goddess of Mirth, attended by St. Cecilia; and Anthony Pasquin celebrated her in his "Children of Thespis" as

The prop of burlettas and mistress of mirth,  
Of female comedians an excellent sample—  
Of Abigail singers the first great example.

According to the "Thespian Dictionary," Mrs. Wrihten basely eloped from her husband, and deserted her daughters, in consequence of which poor Wrihten died of a broken heart. As the elopement occurred during the holiday season of 1786-7, and James Wrihten lived until 1793, his wrongs were more than seven years in culminating fatally. That she should quit Drury Lane in the middle of the season was a surprise; but from their frequent skirmishing it was expected that she would separate from her husband, one of the London papers saying that she had lived for some time O. P. instead of P. S. After her disappearance she was not again seen in London until the following April. There were rumors that she had eloped with an earl, but on the other hand it was positively asserted: "Mrs. Wrihten did not soar in her late flight—the coronet she despised, and looked for more substantial bliss in the snug retreat of a dealer in strong spirits." Mrs. Wrihten's flight was the subject of many rhymed effusions, one of the newspaper poets even celebrating her supposed return. He sang of her assumed abode as heaven; and it was intended, according



than he had left in the same walk at home. They came simply as the satellites of the man whose aim in coming to America was to drive Henry from his managerial throne. Beyond their professional history during the two years preceding their American engagement I have been able to find nothing concerning either King or West. Another West, whom Dunlap speaks of as West, Jr., was with the company, as was also a very tall young man, Luke Robbins, who painted some of the scenery, sang in the chorus, and occasionally played small parts. These comprised the recruits with whom the Old American Company began the season of 1792-3.

In Jefferson's Company at Plymouth was Mr. Prigmore, according to John Bernard "a gentleman of some vanity and little merit, whose opinion of himself was in an inverse proportion to that of the public." Bernard found him there in 1787, when he joined

Oct.	29 (B.)—Farmer . . . .	Flummery
	31 (Br.)—Haunted Tower . .	Hubert
Nov.	2 —Humorist . . . . .	Blunt
	5 (B.)—Fontainebleau . . .	Gagg
	10 —Richard III . . . .	Ratcliff
	17 —Venice Preserved .	Officer
	21 (Br.)—Deaf Lover . . . .	Groom
	22 (B.)—Ways and Means	
		Old Random
Dec.	1 —Heiress . . . . .	Servant
		Virgin Unmasked . Thomas
	3 —Drummer . . . .	Coachman
	8 —Midnight Hour . .	Mathias
	22 —Rivals . . . . .	Coachman
1792.		
Jan.	5 (B.)—Macbeth . .	Singing Witch
	14 —Catharine and Petruchio	
		Music Master
Feb.	4 —Country Girl . . . .	Servant
	7 —Wild Oats . . . . .	Trap
	9 —Douglas . . . .	Second Officer
Mar.	3 —Robin Hood . . . .	Bowman
	8 —Provoked Husband .	James
	10 —Clandestine Marriage	
		Traverse
		Devil Upon Two Sticks
		Dr. Sligo
	19 —Fair Penitent . . .	Servant
	24 —Flitch of Bacon . . .	Putty
	26 (Br.)—Which is the Man?	Servant
April	9 —Cymbeline . . . .	Philario
	10 (B.)—Inkle and Yarico . .	Mate
		Mayor of Garratt . Heeltap
	11 —Battle of Hexham .	Somerset
	30 (Br.)—Road to Ruin . . .	Marker
May	19 (B.)—Follies of a Day	
		Pedro Bounce
	21 (Br.)—Citizen . . . .	Quilldrive
	24 (B.)—Robinson Crusoe . .	Pierrot
	26 —Prisoner at Large	
		Father Frank
	29 —Measure for Measure	
		Darnadine
	31 —Much Ado About Nothing	
		Borachio
		Devil to Pay . . . .
		Butler



- June 2 —She Wou'd and She Wou'd  
Not . . . . . Alguazil  
Agreeable Surprise . . John  
7 —Roman Father . Volscinius  
Modern Antiques . Thomas  
9 —Highland Reel . . Croudy

accompanied Bernard to Guernsey, and he was still with Bernard and back at Plymouth in 1792 when Henry engaged him for the Old American Company. Prigmore was not free to make an engagement at the time, and so instead of sailing with the rest of Henry's recruits from London he concealed himself among the bales and boxes on an American brig, then at Plymouth, where he was found the next day by the captain. His unexpected desertion caused some inconvenience in the theatre where he was cast for a small part in "He Would be a Soldier." In consequence, young John Emery who was in the orchestra was substituted to read the part, but he mastered the lines before his scene was reached and played with such effect that Dr. Gaskin, a friend of Bernard's, went behind to ask the name of the new actor in the last act. "Young Emery,

hands with Jefferson in the management of the Plymouth Theatre. Afterward Prigmore, who called himself "a low comedian,"

MR. WEST'S PARTS—*B. and B.*

1791.

- April 30 (B.)—Waterman . . . Tom Tug  
May 5 —Battle of Hexham . . Fool  
24 —Robin Hood . . . Edwin  
26 —Busybody . . . Charles  
June 13 (Br.)—Hamlet . . . Rosencranz  
22 —Duenna . . . Don Antonio  
29 —Catharine and Petruchio  
Hortensio  
July 8 —Such Things Are  
First Keeper  
11 —Cheats of Scapin . Octavian  
13 —Mahomet . . . . . Pharon  
18 —Roman Father . . Valerius  
27 —Cymbeline . . . Arviragus  
Sept. 28 (B.)—Percy . . . . . Sir Hubert  
30 —St. Patrick's Day . Sergeant  
Oct. 1 —Isabella . . . . . Belford  
3 (Br.)—Poor Soldier . Capt. Fitzroy  
5 —Inkle and Yarico . Campley  
7 —Scheming Lieutenant  
Trounce  
8 (B.)—Farmer . . . . . Rundy  
Merchant of Venice . Solanio  
10 (Br.)—Grecian Daughter . . Arcas  
12 —Rosina . . . Capt. Belville  
14 —Way to Keep Him . William  
Two Strings to Your Bow  
Octavio  
17 —Farm House . . Heartwell  
19 —Know Your Own Mind  
Sir Harry  
No Song No Supper  
Frederick

the musician," was Bernard's answer. "You mean young Emery, the comedian," the Doctor replied. When informed by the captain of the brig of Prigmore's intended departure, Bernard, accepting his loss, assented to it, and thus America obtained a buffoon, and England gained a great comedian.

Dunlap is almost the only source of information we have in regard to the personal qualities and appearance of these acquisitions to the American stage. Hodgkinson he describes as six feet ten inches in height, but too fleshy to appear tall—well formed in the neck, chest, shoulders and arms, but clumsy in his lower extremities, his ankles being thick and his knees inclining inward. His face was round, his nose broad, and his eyes, which were of unequal sizes, gray, with large pupils and dark eyelashes. His complexion was almost colorless, and his hair dark-brown. His manners were agreeable and his habits convivial, so

Oct. 21	—George Barnwell . . . Blunt
	Brystone . . . . . Macarino
26	—Beggar's Opera . . . . . Mat
31	—Haunted Tower . . . Charles
Nov. 5 (B.)	—Fontainebleau . . . . . Henry
	Romp . . . . . Capt. Slightly
7 (Br.)	—Highland Reel . . . Capt. Dash
10 (B.)	—Richard III . . . . . Catesby
12	—School for Scandal . . . Trip
15	—Deaf Lover . . . . . Canteen
17	—Venice Preserved . . . Spinosa
Dec. 1	—Heiress . . . . . Prompt
	Virgin Unmasked . . . Quaver
3	—Suspicious Husband . . . Buckle
5 (Br.)	—Wild Oats . . . . . Twitch
	Drummer . . . . . Fantome
10	—Provoked Husband . . . Basset
13	—Cross Purposes . . . . . Robin
17	—Much Ado About Nothing
	Conrade
22 (B.)	—Rivals . . . . . David
1792.	
Jan. 2 (Br.)	—Macbeth . . . . . Rosse
12 (B.)	—Dramatist . . . . . Peter
	Lyar . . . . . Sir James Elliot
17	—Notoriety . . . . . Saunter
28	—Chapter of Accidents . . . Vane
31	—Love in a Village . . . Eustace
Feb. 4	—Country Girl . . . . . Belville
9	—Douglas . . . . . Officer
18	—West Indian . . . . . Stukely
	Double Disguise . . . . . Sam
25	—Battle of Hexham . . . Egbert
Mar. 6	—Romeo and Juliet . . . Tibalt
10	—Devil Upon Two Sticks
	Invoice
15	—Belle's Stratagem . . . Villars
24	—Bold Stroke for a Husband
	Garcia
26 (Br.)	—Family Party . . . Capt. Rampart
29 (B.)	—I'll Tell You What
	Sir Harry
31	—More Ways Than One
	Lawyer's Clerk
	Devil to Pay . . . . . Butler

April 9 (Br.)—Cymbeline . . .	First Lord	that he soon became the delight
12 (B.)—Robin Hood . . .	Scarlet	of the town, the companion of the
30 (Br.)—Road to Ruin . . .	Officer	wits and the soul of the musical
May 14 —Maid of the Mill . .	Mervin	societies. The early friends that
21 —Citizen . . .	Young Wilding	he made in America may have
26 (B.)—Way to Keep Him .	William	fallen away from him, as Dunlap
	Prisoner at Large . .	asserts, but it is more likely this
29 —Measure for Measure		was due to his irascible temper
	Abhorson	and want of principle rather than
	Bold Stroke for a Wife	the coarseness of his nature and
	Sir Philip	
June 2 —She Wou'd and She Wou'd		
	Not . . . . .	
	Agreeable Surprise .	
18 (Br.)—Village Lawyer .	Young Snarl	

an ignorance that "beyond theatrical limits was profound." As a proof of his want of knowledge, Dunlap declares he did not know the name of the author of "High Life Below Stairs" at the time he was playing the principal character in the piece; but, on the other hand, Carpenter says that he had ready at his call all the criticisms and commentaries on the dramatic poets, and concerning disputed points in Shakspeare he could instantly repeat the opinions of every great annotator. His reading, it was said, was extensive, and he was ambitious not only to act well but to write well. It is unnecessary, however, to anticipate an estimate of his abilities, as this can best be done in the light of his achievements. Mrs. Hodgkinson was petite and girlish in figure, with a nose that was too prominent for her stature. Her face was oval, and she was very fair, with blue eyes and hair that approached the flaxen. Apart from her merits as an actress and singer, she was, in the words of Dunlap, "an amiable woman and a good wife." Unlike her sister, Miss Brett scarcely attained to the comely, and she possessed little of her sister's talent. Better than any description of Mrs. Pownall, as Mrs. Wrighten was now called, is the

engraved portrait by Dighton, which may still be occasionally met with. The accounts of the minor players among the men are meagre. There is no description of Prigmore beyond the fact that he was a very vain and ludicrous person. King was tall and manly in figure, with a fine face, but he was dissipated and negligent of duty. West was something of a dandy, Dunlap calling him the "leather-breeches beau" because he was arrested for debt by a New York breeches-maker, having obtained six pairs of leather breeches which he was unable to pay for. "Six pairs of leather breeches!" exclaimed the old printer, Hugh Gaine, who went his bail; "how many legs has the fellow got?" West usually appeared in the street in boots and leather breeches, always new, and with three gold-laced buttonholes on each side of the high, upright collar of his scarlet coat. Robbins, who was the least important member of the company, in addition to the gold-laced collar, wore three gold hatbands. Even Hodgkinson assumed the air that was known as theatrical a hundred years ago, as it is still. He wore breeches and buckled shoes instead of trousers and boots, and retained the powdered curls on each side of his head, and the cue behind, long after short, cropped hair had come into fashion.

Having thus introduced Henry's recruits to the reader, it only remains to follow them at their work in the following chapters.

## CHAPTER IV.

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### HALLAM AND HENRY, 1792-3.

THE SEASON IN PHILADELPHIA—HODGKINSON'S FIRST APPEARANCE—  
THE OTHER DEBUTS—CONTEMPORARY OPINIONS OF THE ACTORS  
—CASTS AND PARTS—MR. CHAMBERS—NEW YORK SEASON, 1793  
—YOUNG HALLAM'S DEBUT—RETURN TO PHILADELPHIA.

THE first engagement of the Old American Company as reorganized by Mr. Henry was played at the Southwark Theatre, Philadelphia. The season began on the 26th of September, 1792, with the comedy of the "Wonder" and the musical farce, the "Padlock," as the opening pieces. Strong as the new company was, the management felt that the new theatre in Chestnut Street would soon become a dangerous competitor, and so the aid of the newspapers was invoked to convince the public that the old theatre was not so inaccessible as some people imagined. "Access to the Old American Theatre in Southwark," said Dunlap's *Advertiser* on the morning when the old house was announced to be reopened with the new company, "is becoming every day more and more easy. From the progress of pavements in that part of the town, riding and walking to it will soon in no season be disagreeable or difficult." This paragraph caused a smile in Philadelphia, and it was even copied into the newspapers of other cities as a species of unconscious humor. For more than a quarter of a century the Southwark Theatre had been the only place of amuse-

ment in Philadelphia. During that whole period it had suffered in patronage because of its inaccessibility. It was now about to enter the epoch of its decline, leading to its virtual and finally its complete abandonment as the home of the Old American Company.

The season of 1792-3 lasted from the 26th of September to the 12th of January following. For many weeks nothing that was new to Philadelphia playgoers was attempted. The repertoire consisted of the best of the pieces that had met with favor in the past. These, no doubt, served as an excellent vehicle for the introduction of the recruits engaged by Mr. Henry in England, most of whom made their American *debut* on the opening night, including Mr. and Mrs. Hodgkinson. Mr. Henry upon his return did not arrive in New York until the 1st of October, but he reached Philadelphia in time to play *Sir Peter* in the "School for Scandal" on the 8th. The first new production of the season was the afterpiece, the "Romp," first played on the 22d. President Washington attended the theatre November 14, when the "Maid of

LIST OF PERFORMANCES—*Philadelphia.*

1792.

- Sept. 26—Wonder . . . . . Mrs. Centlivre  
Padlock . . . . . Bickerstaff  
28—West Indian . . . . . Cumberland  
Padlock.  
Oct. 1—Clandestine Marriage  
Garrick and Colman  
Flitch of Bacon . . . . . Bate  
3—She Stoops to Conquer . Goldsmith  
Deserter . . . . . Dibdin  
5—Beaux' Stratagem . . . Farquhar  
Flitch of Bacon.  
8—School for Scandal . . . Sheridan  
Deserter.  
10—Love in a Village . . . Bickerstaff  
Catharine and Petruchio  
Shakspeare  
12—Jane Shore . . . . . Rowe  
Lying Valet . . . . . Garrick  
15—Maid of the Mill . . . Bickerstaff  
Love a la Mode . . . . . Macklin  
17—Maid of the Mill.  
Mayor of Garratt . . . . . Foote  
19—Richard III . . . . . Shakspeare  
Devil to Pay . . . . . Coffey  
22—Busybody . . . . . Mrs. Centlivre  
Romp . . . . . Bickerstaff  
24—Miser . . . . . Fielding  
Rosina . . . . . Mrs. Brooke  
26—Clandestine Marriage.  
Romp.  
29—Othello . . . . . Shakspeare  
Romp.  
31—Dramatist . . . . . Reynolds

- Oct. 31—Devil to Pay.  
 Nov. 2—Dramatist.  
     Rosina.  
     5—Henry IV . . . . . Shakspeare  
     Padlock.  
     7—Dramatist.  
     Romp.  
     9—Love in a Village.  
     Lying Valet.  
     14—Maid of the Mill.  
     Romp.  
     16—Miser.  
     Farmer . . . . . O'Keefe.  
     17—Dramatist.  
     Romp.  
     19—Othello.  
     Farmer.  
     23—Busybody.  
     Midas . . . . . O'Hara  
     24—Douglas . . . . . Home  
     Rosina.  
     26—School for Scandal.  
     Flitch of Bacon.  
     28—Mysterious Husband . Cumberland  
     Prisoner at Large . . . O'Keefe  
     30—More Ways Than One  
                                 Mrs. Cowley  
     No Song No Supper . . . Hoare  
 Dec. 3—All in the Wrong . . . Murphy  
     Poor Soldier . . . . . O'Keefe  
     5—Romeo and Juliet . . . Shakspeare  
     No Song No Supper.  
     7—More Ways Than One.  
     No Song No Supper.  
     10—Road to Ruin . . . . . Holcroft  
     Romp.  
     12—Road to Ruin.  
     Romp.  
     14—Fair Penitent . . . . . Rowe  
     Agreeable Surprise . . . O'Keefe  
     17—Road to Ruin.  
     No Song No Supper.  
     19—Dramatist.  
     Don Juan.  
     20—Dramatist.  
     Don Juan.

the Mill " and the " Romp " comprised the bill. The first production of O'Keefe's " Farmer " by the Old American Company occurred on the 16th of November. It was first played in this country by Bignall and West's Virginia Company at Richmond in 1790. Prince Hoare's musical drama, " No Song No Supper," had its first production in America on the 30th, and Holcroft's " Road to Ruin " received its initial performance on the 10th of December. The pantomime ballet, " Don Juan," first given on the 19th, was announced " by permission of John Palmer, manager of the late Royalty Theatre." Two new plays were played for the first time in this country at the benefits, Mrs. Hodgkinson and her sister, Miss Brett, giving Mrs. Inchbald's " Child of Nature," and Messrs. West and Prigmore the younger Colman's " Ways and Means." Only joint benefits were given this season, and these were con-

fined to the new members of the company. There were only three postponements of the performances on account of indisposition during the engagement, those of November 12th and December 17th, owing to the illness of Mr. Henry, and that of November 21st because of the illness of Miss Tuke. The most successful of the new pieces was the "Romp," which had eight performances. The other farces were less fortunate, "No Song No Supper" having only five performances, "Don Juan" four, and the "Farmer" two. The "Road to Ruin," which continued to be a stock piece until stock companies almost ceased to exist, was played only three times. At that time, however, eight, or even five, performances were a measure of great success.

Few casts of this interesting season have come down to us. Fortunately, among these few are those of the opening night, when Mr. Hodgkinson made his *debut* as *Don Felix* in the "Wonder," and Mrs. Hodgkinson as *Leonora* in the "Padlock." It has always been asserted that Hodgkinson made his first appearance in America as *Belcour* in the "West Indian," a mistake that was first made in the biography published in the *Mirror of Taste*. It would have been sur-

- Dec. 22—All in the Wrong.  
Don Juan.  
26—Earl of Essex . . . . . Jones  
Don Juan.  
28—He Would be a Soldier . . Pilon  
Agreeable Surprise.  
29—Fashionable Lover . Cumberland  
Don Juan.  
(Entertainment of the Wabash  
Indian Chiefs.)  
31—He Would be a Soldier.  
No Song No Supper.
1793.  
Jan. 2—Hamlet . . . . . Shakspeare  
Agreeable Surprise.  
(Hodgkinson and King's Benefit.)  
4—Venice Preserved . . . . Otway  
Farmer.  
(Mrs. Pownall and Mr. Chambers'  
Benefit.)  
7—Child of Nature . . . . Inchbald  
Cymon and Sylvia. Garrick  
(Mrs. Hodgkinson and Miss Brett's  
Benefit.)  
9—Ways and Means . . Colman, Jr  
Romp.  
(West and Prigmore's Benefit.)  
11—Fair Penitent.  
Rosina.  
12—More Ways Than One.  
Prisoner at Large.



prising if Mr. Hodgkinson had recited an address,<sup>1</sup> written by himself, on the opening night, and yet have refrained from taking advantage of

## WONDER.

Don Felix . . . Mr. Hodgkinson  
(His first appearance in America)  
Colonel Briton . . . Mr. King  
(His first appearance in America)  
Don Pedro . . . Mr. Ashton  
Don Lopez . . . Mr. Ryan  
Gibby . . . Mr. Bisset  
Alguazile . . . Mr. Hammond  
English Soldier . Mr. Robinson  
Vasquez . . . Mr. Durang  
Lissardo . . . Mr. Prigmore  
(His first appearance in America)  
Isabella . . . Miss Tuke  
Flora . . . Mrs. Rankin  
Ines . . . Mrs. Hamilton  
Violante . . . Mrs. Henry

an occasion so

favorable for his  
*debut*; but that  
he did so is sup-  
ported both by  
tradition and

## PADLOCK.

Mungo . . . Mr. Hallam  
Don Diego . . . Mr. Woolls  
Leander . . . Mr. West  
(His first appearance in America)  
Ursula . . . Mrs. Hamilton  
Leonora . . Mrs. Hodgkinson  
(Her first appearance in America)

personal recollection. Indeed, Charles Du-  
rang, in his "History of the Philadelphia  
Stage," goes so far as to say that Hodgkin-  
son, as *Belcour*, on meeting *Stockwell* in his  
opening scene on his opening night, had  
completely forgotten the first line of his

<sup>1</sup> MR. HODGKINSON'S ADDRESS.

Across the vast Atlantic we have steered  
To view that liberty so much revered;  
To view the genuine sons of freedom's cause,  
The favor'd land govern'd by reason's laws—  
The empire whose bright fame the muse shall  
sing, [king.  
Where virtue reigns, where every man's a  
And, thank my stars, upon this wish'd for  
spot  
I'm landed safe, whate'er's my future lot;  
But, ah! that rests with you; yours the kind  
task  
To grant the welcome I scarce dare to ask.  
Yet balmy hope assures me there's no danger  
In craving your protection for a stranger,  
Who, if his poor exertions you approve,  
Will ever study to deserve your love; [care,  
Who's brought among you, trusted to your  
A wife and sister—all he has that's dear.  
Consign'd to you, refuse them if you can—  
You can't, you sacred hold the Rights of Man.

From you they sprang, 'twas yours to give  
them birth [earth.  
And deal the heav'n-born blessing round the  
Those rights proclaim; your first, your dar-  
ling care,  
Is to exert protection for the fair. [favor,  
We've others, too, who, anxious for your  
Will ever use their ardent, firm endeavor;  
Who to this shore most cheerfully are come  
Trusting they'll meet a kind and welcome  
home; [from you  
Trusting that while deserv'd, they'll meet  
The kind reward to modest merit due.

(Bell rings.)

There goes the knell that summons to my  
fate,  
And now your judgment tremblingly I wait;  
One poor request, my trial ere I meet,  
I beg to lay before my jury's feet:  
If to my condemnation you incline,  
Do it with mercy—to submit be mine.  
But if not guilty prov'd, support my cause,  
And my acquittal crown with your applause.

part in the excitement of a first appearance in a new land. The incident is reported on the authority of John North, the caretaker of the old Southwark Theatre. "The night Hodgkinson made his first appearance in this theatre," North is quoted as saying, "he entered on the P. S. side as *Belcour* in the 'West Indian.' He went down to the footlamps and made a very low bow, and after the applause he went to the prompt side, and said to the prompter (who was old Bignall), loud enough for the audience to hear him, 'Mr. Prompter, give me the word,' which was *Mr. Stockwell*. A general surprise seized upon all. It was wondered whether this action should be attributed to freak, or really a want of the word. After he got the word, he went on glibly and smoothly with the dialogue of the scene. Why it so happened Hodgkinson said afterward he could not tell; such a thing never occurred to him again. He said a strange sensation came over him. He had forgotten the character he was to

## WEST INDIAN.

personate — he

## SHE STOOPS TO CONQUER.

Belcour . . . Mr. Hodgkinson  
 Varland . . . Mr. Prigmore  
 Major O'Flaherty . . Mr. King  
 Charlotte Rusport . Mrs. Henry

had forgotten the  
 play." If any-  
 thing of this

Hardcastle . . . Mr. Prigmore  
 Young Marlow. Mr. Hodgkinson  
 Tony Lumpkin . . Mr. Hallam  
 Miss Hardcastle . Mrs. Henry

kind happened on the night of Hodgkinson's *debut*, it is evident that somebody else forgot the character he was to personate and the play in which he appeared. Hodgkinson was not only announced to make his first appearance as *Don Felix* on the opening night, but his address shows he was ready for the summons to his fate. Besides, there are at least two contemporary criticisms of his acting in the part on that occasion. The *Federal Gazette* said that in the character of *Don Felix* he portrayed in a manner the most striking all the various excesses of love and jealousy, while a Philadelphia correspondent, writing to the

*Columbian Centinel*, declared that he supported the part with great strength and propriety. From his energetic performance of the more pathetic scenes, this writer was induced to think well of his abilities. It is certain that *Belcour* was Hodgkinson's second part, and on the fourth night of the season he played *Young Marlow* in "She Stoops to Conquer," but the newspapers failed to comment on his parts in these comedies, of which only partial casts have been preserved. The allusion to old Bignall as the prompter of the Old American Company at this time was another curious mistake, as Bignall never played in Philadelphia, but was still the manager of the Virginia Company.

Mrs. Hodgkinson made her *debut* on the opening night as *Leonora* in the "Padlock," and appeared as *Rosetta* in "Love in a Village" two weeks later, with Mrs. Pownall as *Madge*, and Mr. Hodgkinson as *Young Meadows*. The *Federal Gazette* said Mrs. Hodgkin-

ROMP.	son acted <i>Leonora</i> inimitably	ROSINA.
Watty Cockney . Mr. Prigmore Barnacle . . . . Mr. King Old Cockney . . . Mr. Ashton Captain Sightly . . Mr. West Priscilla Tomboy Mrs. Hodgkinson Penelope . . . . Miss Brett Miss La Blond . . Mrs. Rankin	—"All ears were charmed with her voice and all eyes delighted with her man-	Belville . . . Mr. Chambers Captain Belville . . Mr. West William . . . . Mr. Prigmore Irishman . . . . Mr. King Rosina . . . Mrs. Hodgkinson Phoebe . . . . Mrs. Pownall Old Woman . . Mrs. Hamilton

ner." The writer in the *Centinel* also acknowledged her charm, and added: "In her Mrs. Henry at last finds a rival worthy of her vocal abilities." As *Priscilla Tomboy* the *Federal Gazette* said Mrs. Hodgkinson caused the greatest laughter, and acted inimitably; but some exception was taken to her manner of speaking as *Rosina* as too quick and lively. It was conceded, however, that she sang delightfully. Apparently, there was some arrangement for the distribution of

parts between Mrs. Hodgkinson, Mrs. Henry and Miss Tuke—the last-named soon to become Mrs. Hallam—Mrs. Hodgkinson being

FARMER.	accorded the	NO SONG NO SUPPER.
Farmer Blackberry . Mr. King	leading singing	Robin . . . Mr. Hodgkinson
Valentine . . . . Mr. West	roles, such as	Endless . . . . Mr. Martin
Fairly . . . . . Mr. Heard	<i>Molly Maybush</i>	Crop . . . . . Mr. Prigmore
Colonel Dorimont . Mr. Ashton	in the "Farmer,"	Frederick . . . . Mr. West
Jemmy Jumps . Mr. Chambers	and <i>Margaretta</i>	Thomas . . . . . Mr. Ryan
Flummery . . . . Mr. Ryan	in "No Song No	William . . . . . Mr. Robbins
Rundy . . . . . Mr. Martin	Supper," besides	Margaretta . Mrs. Hodgkinson
Stubble . . . . . Mr. Woolls	those already named, while Mrs. Henry and	Dorothy . . . . Mrs. Pownall
Louisa . . . . . Mrs. Kenna		Nelly . . . . . Mrs. Rankin
Molly . . . . . Mrs. Hodgkinson		Louisa . . . . . Miss Brett
Betty Blackberry . Mrs. Pownall		
Landlady . . . Mrs. Rankin		

Miss Tuke divided the tragedy and comedy lead. Mrs. Henry, as we have seen, was *Violante* in the "Wonder" on the opening night, and *Charlotte Rusport* in the "West Indian," and *Miss Hardcastle* in "She Stoops to Conquer" in quick succession. Miss Tuke is first noticed in the "Lying Valet," when Garrick's farce was given with

LYING VALET.	"Love in a Village"	LOVE IN A VILLAGE.
Sharp . . . . . Mr. Hallam	lage" on the 9th	Young Meadows . Mr. Chambers
Guttle . . . . . Mr. Ashton	of November. It	Woodcock . . . . Mr. Ashton
Beau Trippet . Mr. Hammond	is probable she	Sir William . . Mr. Hammond
Kitty Pry . . . . Miss Tuke		Hodge . . . . . Mr. Hallam
		Madge . . . . . Mrs. Pownall
		Rosetta . . . Mrs. Hodgkinson

played *Kitty* when the "Lying Valet" was first presented this season a month earlier. The opera had been produced earlier in the season with Hodgkinson as *Young Meadows*. A correspondent wrote to the *Federal Gazette* concerning this performance, that as Hodgkinson and Prigmore, who had been the life of the theatre, were not in the bill, his curiosity led him to the playhouse, but he found the characters supported beyond his expectations.

Mr. Prigmore made his *debut* on the opening night as *Lissardo* in the "Wonder," subsequently appearing as *Varland* in the "West

MAID OF THE MILL.	Indian," and	DRAMATIST.
Aimworth . . . Mr. Hodgkinson	<i>Watty Cockney</i>	Vapid . . . Mr. Hodgkinson
Sir Harry Sycamore	in the "Romp;"	Lord Scratch . . . Mr. Prigmore
Mr. Prigmore	<i>Mr. Hardcastle</i>	Ennui . . . . . Mr. King
Mervyn . . . . . Mr. West	in "She Stoops	Florville . . . . . Mr. Hallam
Fairfield . . . . . Mr. Ashton	to Conquer," <i>Sir</i>	Willoughby . . . Mr. Hammond
Giles . . . . . Mr. Woolls	<i>Harry Sycamore</i>	Neville . . . . . Mr. Martin
Ralph . . . . . Mr. Hallam	in the "Maid of	Peter . . . . . Mr. Ryan
Lady Sycamore . Mrs. Hamilton		Marianne . . . . . Miss Tuke
Fanny . . . . . Mrs. Kenna		Lady Waitfort . Mrs. Hamilton
Theodosia . . . . Miss Tuke		Louisa . . . . . Miss Brett
Patty . . . . . Mrs. Pownall		Letty . . . . . Mrs. Rankin

the Mill," *Jobson* in the "Devil to Pay," *Crop* in "No Song No Supper," and *Lord Scratch* in the "Dramatist." At the outset, Prigmore was received with more favor than he deserved. He succeeded in making a good impression as *Lissardo*; and when he played *Jobson* to Mrs. Pownall's *Nell*, one of the Philadelphia critics said of him that in low comedy he had few equals, while he reminded the correspondent of the Boston *Centinel* of Wignell, whose absence in consequence was to be the less regretted. On the night when President Washington<sup>1</sup> attended the theatre to witness the performance of the "Maid of the Mill" and the "Romp," another Philadelphia critic described his

<sup>1</sup> WASHINGTON AT THE PLAYHOUSE.— (From the *Federal Gazette*, Nov. 17th, 1792.) When Mr. Hodgkinson as *Lord Aimworth* exhibited nobleness of mind in his generosity to the humble miller and his daughter, *Patty*; when he found her blessed with all the qualities that captivate and endear life, and knew that she was capable of adorning a higher sphere; when he had interviews with her upon the subject on which was painted the amiableness of an honorable passion; and after his connection, when he bestowed his

benefactions on the relatives, etc., of the old miller, the great and good Washington manifested his approbation of this interesting part of the opera by the tribute of a tear. Nor was his approbation withheld in the afterpiece when Mrs. Hodgkinson as *Priscilla Tomboy*, and Mr. Prigmore as *Young Cockney*, played truly up to nature. The humorous scenes unfolded in this piece, being acted to the life, received the approving smiles of our President, whose plaudits they have studiously endeavored and, we hope, will endeavor to merit.

*Young Cockney* as "truly up to nature." It must be said, however, that the critics were not so lavish in praise of the other new members of the company, with the exception of Mrs. Pownall. This distinguished actress arrived in America on the same vessel with Mr. Henry, on the 1st of October. It is probable she made her American *debut* as *Catharine* in "Catharine and Petruchio" on the 10th, and in a musical part as *Patty* in the "Maid of the Mill" on the 15th. One critic, speaking of Mrs. Hodgkinson as *Molly Maybush* and Mrs. Pownall as *Betty Blackberry* in the "Farmer," said that the difference in the abilities of these ladies was that the former charmed in lively characters, and the latter in all characters. On the other hand, Mr. West as *Captain Belville* in "Rosina" was described as "just yet as truly unamiable," and Mr. King as *Colonel Briton* in the "Wonder" played the part only with "appropriate firmness." Miss Brett, who is first noticed as *Louisa* in the "Dramatist," was kindly treated; but it was said, "She speaks rather too low and quick, and, inclining a little, looks too much toward the floor of the stage."

Mr. Hodgkinson probably made his *debut* in a Shakesperean character as *Petruchio* to Mrs. Pownall's *Catharine*; but he appeared

OTHELLO.	later in the season as <i>Richard</i> ,	EARL OF ESSEX.
Othello. Mr. Hodgkinson Iago . . . Mr. Hallam Cassio . . . Mr. King Desdemona . Miss Tuke	<i>Othello</i> and <i>Hamlet</i> . Besides these the only	Essex . . . . . Mr. Hodgkinson Lord Burleigh . . . . . Mr. King Sir Walter Raleigh . . . . . Mr. Ashton Lieutenant . . . . . Mr. Woolls Southampton . . . . . Mr. Martin Queen Elizabeth . . . . . Mrs. Kenna Countess of Nottingham . Mrs. Hamilton Countess of Rutland . . . Mrs. Henry
tragedy role he is known to have played at this time was the <i>Earl of</i>		
<i>Essex</i> . "Though we do not pretend to say that Mr. Hodgkinson equals a Kemble," the <i>Federal Gazette</i> said, speaking of his <i>Richard III</i> ,		

"yet he certainly did great justice to the part. His action was violent, as the character requires, and at the same time not unstrained. If we must censure him, it is for his manner of speaking—he lets his voice fall too suddenly, speaking, to borrow a term from music, in octaves; he, however, excels any that ever appeared here in the character of *Richard*." When he appeared as *Othello* ten days later, the same authority spoke of him as "the American Kemble," adding, "His address to the Senate was spoken with judgment; the whole of his acting, where *Iago* so artfully excites his jealousy, was very natural; the heaving of his breast, the expression of his countenance and the rage which *Iago* causes when he determines to kill *Desdemona*, was a masterly piece of acting." Mr. Hallam as *Iago* "performed to admiration;" Mr. King as *Cassio* "performed well in the drunken scene;" and Miss Tuke as *Desdemona* "pleased the audience—there is a natural diffidence truly engaging in this graceful young actress." There was no criticism of Mr. Hodgkinson's *Hamlet* or of his *Earl of Essex* in Jones' tragedy.

In the familiar pieces this season Hallam and Henry frequently gave up the roles in their possession to Hodgkinson, and even to

BEAUX' STRATAGEM.	West. Mr. Henry	ALL IN THE WRONG.
Archer . Mr. Hodgkinson	indeed seldom ap-	Sir John Restless . Mr. Hodgkinson
Aimwell . . . Mr. West	peared, while the	Beverly . . . . . Mr. Hallam
Scrub . . . Mr. Hallam	only part that Mr.	Sir William Belmont . Mr. Prigmore
Mrs. Sullen . Mrs. Henry	Hallam kept to	Young Belmont . . . Mr. Martin
Dorinda . . Mrs. Kenna	himself at the be-	Lady Restless . . . Mrs. Pownall
Cherry . . Mrs. Pownall	ginning of the season, as of the first im-	Belinda . . . . . Miss Tuke
	portance, was <i>Marplot</i> in the "Busybody." In the "Beaux' Stratagem"	Clarissa . . . . . Miss Brett
	he played the low comedy, <i>Scrub</i> , and was secondary to Hodgkinson	Tattle . . . . . Mrs. Hamilton

in "All in the Wrong." In Pilon's play, "He Would be a Soldier," on the 28th of December, both the managers appeared, as well as Miss Tuke and Mrs. Henry; Mr. Hodgkinson and Miss Brett being the

## HE WOULD BE A SOLDIER.

Colonel Talbot . . . Mr. Henry  
 Capt. Crevalt . . . Mr. Hodgkinson  
 Caleb . . . . . Mr. Hallam  
 Mandeville . . . . Mr. Martin  
 Sir Oliver Oldstock . Mr. Ashton  
 Johnson . . . . . Mr. Hammond  
 Wilkins . . . . . Mr. Woolls  
 Amber . . . . . Mr. Ryan  
 Harriet . . . . . Miss Tuke  
 Lady Oldstock . . . Mrs. Rankin  
 Mrs. Wilkins . . . Mrs. Hamilton  
 Betty . . . . . Mrs. Kenna  
 Nancy . . . . . Miss Brett  
 Charlotte . . . . Mrs. Henry

only new members

of the company in

the cast. The

others, however,

with the exception

of Mrs. Pownall,

were seen in the

"Agreeable Sur-

prise," which was

the afterpiece of the

## AGREEABLE SURPRISE.

Lingo . . . Mr. Hodgkinson  
 Eugene . . . . Mr. West  
 Compton . . . Mr. Chambers  
 Sir Felix Friendly . Mr. King  
 Chicane . . . . Mr. Ashton  
 Cuddon . . . . Mr. Ryan  
 John . . . . . Mr. Martin  
 Harry . . . . Mr. Hammond  
 Laura . . . . Mrs. Kenna  
 Mrs. Cheshire . Mrs. Rankin  
 Fringe . . . Mrs. Hamilton  
 Cowalip . Mrs. Hodgkinson

evening. Only three new comedies were produced this season—Holcroft's "Road to Ruin," on the 10th of December; Mrs. Inchbald's "Child of Nature," for the

benefit of Mrs. Hodgkinson and

Miss Brett; and the younger Col-

man's "Ways and Means," for the

benefit of West and Prigmore.

Only one of these continued to

hold the stage, the "Road to

Ruin" being in the list of "old

comedy" favorites until within a

few years. It was the best of Holcroft's pieces, and had been printed in

London only a few months before its first production in America. Its

success at Covent Garden was largely due to Munden's admirable

acting as *Old Dornton*. That Mr. Henry equalled the original would

## ROAD TO RUIN.

Goldfinch . . . . . Mr. Hallam  
 Mr. Dornton . . . . . Mr. Henry  
 Harry Dornton . . . . Mr. Hodgkinson  
 Milford . . . . . Mr. Martin  
 Silky . . . . . Mr. Prigmore  
 Sulky . . . . . Mr. King  
 Smith . . . . . Mr. Ashton  
 Jacob . . . . . Mr. Ryan  
 Widow Warren . . . . Mrs. Pownall  
 Sophia . . . . . Miss Tuke  
 Jenny . . . . . Mrs. Hamilton  
 Mrs. Ledger . . . . . Mrs. Kenna



be a violent assumption. Mrs. Inchbald's "Child of Nature" was based on the "Zelie" of Madame de Genlis. This piece was also a Covent Garden success. Young Colman's "Ways and Means" was

## CHILD OF NATURE.

Duke Mercia . . . Mr. Prigmore  
Marquis Almanza . . . Mr. King  
Count Valentia . . Mr. Hodgkinson  
Granada . . . . . Mr. Martin  
Seville . . . . . Mr. Ryan  
Marchioness Merida . Mrs. Pownall  
Amanthis . . . Mrs. Hodgkinson

from the Hay-market. The casts of both pieces were made up almost wholly of the new

## WAYS AND MEANS.

Sir David Dunder . Mr. Prigmore  
Random . . . Mr. Hodgkinson  
Scruple . . . . . Mr. West  
Tiptoe . . . . . Mr. King  
Paul Peery . . . Mr. Ashton  
Lady Dunder . . Mrs. Rankin  
Harriet . . . . . Miss Brett  
Kitty . . . Mrs. Hodgkinson

members of the company, the production of the latter being due apparently to Prigmore's desire to play *Sir David Dunder*.

Mr. Prigmore was certainly accorded extraordinary opportunities. He created new low comedy roles in which Mr. Wignell had not

## DON JUAN.

Don Juan . Mr. Hodgkinson  
Don Guzman . Mr. Hallam  
Don Ferdinand, Mr. Chambers  
Scaramouch . Mr. Prigmore  
Confidante . Mrs. Hamilton  
Donna Anna . Mrs. Henry

been seen; and in the hope that he would outrival Wignell, he was accorded the parts in which that favorite comedian was famous.

## POOR SOLDIER.

Patrick . . Mr. Hodgkinson  
Captain Fitzroy . Mr. West  
Father Luke . . Mr. King  
Darby . . . Mr. Prigmore  
Norah . . . Mrs. Pownall  
Kathleen . Mrs. Hodgkinson

He was the original *Scaramouch* in this country in the great Royalty Theatre success, "Don Juan." He succeeded Wignell as *Darby* in the "Poor Soldier." The attempt was vain, however, for when Wignell reappeared, Prigmore disappeared.

In the Philadelphia cast of "Don Juan" Mr. Chambers was the *Don Ferdinand*; but when the ballet was given in New York, he was succeeded by Mr. West. Chambers played a number of parts during the Southwark season, as the casts show; but it does not appear that

he went with the company to New York. Indeed, it may be doubted whether, at any time, he was a regular member of the company. Mr. Chambers had appeared at the summer theatres in London, being at the Royalty in 1787 and 1788, and at the Haymarket in 1789. At the Royalty he was *Clink* in "Poll of Plympton," and the *Wizard* in "Harlequin Mungo." At the Haymarket he was among the vocalists in the "Battle of Hexham," and played *Castinacio* in the "Enraged Musician," his only serious part being *Guildestern* in "Hamlet." It is probable Chambers came to America without an engagement, as his name is not among the list of Henry's recruits who took passage on the ship "Bristol."

From Philadelphia the company journeyed to New York, where the old theatre in John Street was reopened on the 28th of January, 1793. The intention was to begin the season with the "Wonder" and "Prisoner at Large;" but the bill was changed "at the request of many friends." On the opening night Mr. Prigmore, who was cast for *Lord Scratch* in the comedy, refused to appear; and with the consent of the audience Mr. Henry read the part. Why Prigmore refused the part is not very clear, as he had previously played it in Philadelphia; but in an insolent card that he succeeded in having printed in one of the news-

LIST OF PERFORMANCES—*New York.*

1793.	
Jan. 28—Dramatist . . . . .	Reynolds
Padlock . . . . .	Bickerstaff
30—Maid of the Mill . . . . .	Bickerstaff
Love a la Mode . . . . .	Macklin
Feb. 1—Richard III . . . . .	Shakspeare
Flitch of Bacon . . . . .	Bate
4—Love in a Village . . . . .	Bickerstaff
Catharine and Petruchio. Shakspeare	
6—Othello . . . . .	Shakspeare
Romp . . . . .	Bickerstaff
8—Road to Ruin . . . . .	Holcroft
Flitch of Bacon.	
11—All in the Wrong . . . . .	Murphy
Rosina . . . . .	Mrs. Brooke
12—Road to Ruin.	
Romp.	
15—Miser . . . . .	Fielding
No Song No Supper . . . . .	Hoare
18—Dramatist.	
Farmer . . . . .	O'Keefe
20—Maid of the Mill.	
Mayor of Garratt . . . . .	Foot

- Feb. 22—Child of Nature . Mrs. Inchbald  
No Song No Supper.  
25—Wonder . . . . Mrs. Centlivre  
Agreeable Surprise . . . O'Keefe  
27—West Indian . . . . Cumberland  
No Song No Supper.  
Mar. 1—She Stoops to Conquer. Goldsmith  
Poor Soldier . . . . O'Keefe  
4—Child of Nature.  
Agreeable Surprise.  
6—Love in a Village.  
Ways and Means . . Colman, Jr.  
Beaux' Stratagem . . . Farquhar  
Romp.  
11—Earl of Essex . . . . Jones  
Devil to Pay . . . . Coffey  
13—More Ways than One. Mrs. Cowley  
Don Juan.  
15—School for Scandal . . Sheridan  
Don Juan.  
18—Wild Oats . . . . O'Keefe  
Devil to Pay.  
20—Dramatist.  
Romp.  
22—Wild Oats.  
Padlock.  
23—He Would be a Soldier . . Pilon  
Agreeable Surprise.  
26—Fashionable Lover . Cumberland  
No Song No Supper.  
(Benefit of Widows and Orphans.)  
April 1—Romeo and Juliet . . Shakspeare  
Lying Valet . . . . Garrick  
3—Wild Oats.  
Cymon and Sylvia . . . Garrick  
5—More Ways than One.  
Prisoner at Large . . . O'Keefe  
8—Clandestine Marriage  
Garrick and Colman  
King of the Genii.  
10—George Barnwell . . . . Lillo  
Deserter . . . . . Dibdin  
12—Dramatist.  
Lying Valet.  
15—West Indian.  
St. Patrick's Day . . . Sheridan

papers he accused the managers of treating him unfairly. His conduct, no doubt, had the support of Hodgkinson, and had no higher purpose than to distract the management and the company. In imputing so grave a charge to Hodgkinson it is scarcely possible to do him injustice. From the outset he was not only the despot of the company, but its marplot. He allowed no opportunity to escape him, by which he could create discord or harass Henry. He would tolerate no rival either for himself or Mrs. Hodgkinson. The repertoire was always moulded so as to meet his aims. The substitution of the "Dramatist" for the "Wonder" on the opening night had for its object the prevention of Mrs. Henry's appearance as *Violante*. It was a piece, too, in which Hodgkinson as *Vapid* could be seen in one of his most effective roles. In the "Maid of the Mill" which followed he was able to show his versatility

as *Aimworth*, while Mrs. Hodgkinson was brought forward in her favorite part of *Patty*. Then, on the third night, he crowned his previous triumphs by appearing as *Richard III*, and a few days later as *Othello* at the same time that Miss Tuke, who had just become Mrs. Hallam, was successively the *Lady Anne* and *Desdemona*, as she had previously been *Marianne* in the "Dramatist" to the exclusion of Mrs. Henry. By the same arrangement Mrs. Pownall, who was a greater actress and better singer than Mrs. Hodgkinson, was relegated to secondary roles. Hodgkinson not only had his own way in everything, but his favor was the only road to success. Such a man could not fail to find in Prigmore a convenient tool, only too willing to insult the managers and offend their patrons. Not content with refusing to appear in the "Dramatist" on the opening night, this ignorant and insolent man, who was in fact a

- April 17—King Henry IV . . . Shakspeare  
Agreeable Surprise.  
(Mr. Woolls' benefit.)  
19—Suspicious Husband . . Hoadley  
Cymon and Sylvia.  
(Mr. Hodgkinson's benefit.)  
22—Notoriety . . . . . Reynolds  
Romp.  
(Mrs. Hodgkinson's benefit.)  
24—Hamlet . . . . . Shakspeare  
Deserter.  
(Mr. Heard's benefit.)  
May 3—Rivals . . . . . Sheridan  
Cymon and Sylvia.  
(Mr. Ryan's benefit.)  
6—Recess.  
Robinson Crusoe . . . Sheridan  
(Mrs. Hamilton's benefit.)  
8—Alexander the Great . . . Lee  
Rival Candidates . . . . . Bate  
(Mrs. Henry's benefit.)  
10—Provoked Husband . . Vanbrugh  
Ways and Means.  
(Mrs. Kenna's benefit.)  
13—Such Things Are . Mrs. Inchbald  
Padlock.  
(Mr. King's benefit.)  
15—Notoriety.  
Rosina.  
(Mrs. Rankin's benefit.)  
17—Such Things Are.  
Look Before You Leap . Robson  
Harlequin Fisherman.  
(Mr. Martin's benefit.)  
20—Wedding . . . . . Dunlap  
Agreeable Surprise.  
(Miss Brett's benefit.)  
22—Chapter of Accidents . . Miss Lee  
Waterman . . . . . Dibdin  
(Mrs. Pownall's benefit.)  
24—Tempest . . . . . Dryden  
No Song No Supper.  
(Mrs. Hallam's benefit.)  
27—Conscious Lovers . . . Steele  
Critic . . . . . Sheridan  
(Mr. Hammond's benefit.)

- May 29—Jealous Wife . . . . . Colman  
 Comus . . . . . Milton  
 (Mr. Ashton's benefit.)  
 31—Animal Magnetism . Mrs. Inchbald  
 Hunt the Slipper . . . . . Knapp  
 Death of Captain Cook.  
 (Mr. Prigmore's benefit.)  
 June 3—Chapter of Accidents.  
 Midas . . . . . O'Hara  
 (Mr. West's benefit.)  
 5—Merchant of Venice . . Shakspeare  
 Irishman in London . . Macready  
 (Mr. Henry's benefit.)  
 7—Fashionable Lover.  
 Harlequin Shipwrecked.  
 (Durang's and Bisset's benefit.)  
 20—Jealous Wife.  
 Prisoner at Large.  
 (Robbins' and West, Jr.'s, benefit.)  
 July 12—Jane Shore . . . . . Rowe  
 No Song No Supper.  
 (Mrs. Kenna's benefit.)  
 14—Road to Ruin.  
 Rosina.

buffoon, not a comedian, seized the occasion of the second production of the comedy on the 18th of February, when he played *Jemmy Jumps* in the afterpiece, to introduce politics into the opera. This gave great offense to the Federalists, who objected to Prigmore's rabid Democracy. In view of his "awkward and offensive introduction of politics" into the "Farmer," a correspondent wrote to the *New York Daily Gazette* to say that there was no more power in the wisest forms of gov-

ernment to make men politically and equally free than there was in Governors Hallam and Henry to make Prigmore play like Wignell. "But though they cannot make a tolerable performer of him," the writer added, "it is to be hoped, since they pay him wages, they have at least the power of checking his impertinence." Unfortunately the managers possessed no such powers, as it was the astute Hodgkinson who was behind the insolent Prigmore.

The first piece of the season, new to New York audiences, was the afterpiece, the "Romp," which was followed in rapid succession by Holcroft's comedy, the "Road to Ruin," Prince Hoare's "No Song No Supper," O'Keefe's "Farmer," Mrs. Inchbald's comedy, the "Child of Nature," the younger Colman's "Ways and Means," and the pantomimic ballet, "Don Juan." All these had been previously presented

in Philadelphia, the only noteworthy change in the cast being the substitution of Prigmore for Chambers as *Jemmy Jumps* in the "Farmer." In the familiar pieces there were also a few changes, Hodgkinson succeeding Chambers as *Belville* in "Rosina" and as *Young Meadows* in "Love in a Village," and West as *Don Ferdinand* in "Don Juan." When the "West Indian" was presented, on the 15th of April, Mr. Hallam played *Stockwell* for the first time, and his son by his first wife, Mirvan Hallam, made his first appearance on the New York stage as *Belcour*. The younger Hallam appeared a number of times during the season in unimportant roles, including *Carlos* in "Recess," with Mr. Hallam as *Muscato* and Mrs. Hamilton as *Aurora* for the actress' benefit. He was possessed of little talent, and never succeeded.

The first of the pieces to have its initial American production this season was O'Keefe's "Wild Oats," which proved one of the most successful comedies of the epoch.

## WILD OATS.

It was a piece in which the broad laugh and the tear of sensibility, to use the language of the period, alternately followed each other, and the comedy at once became popular with American audiences.

The late William B. Wood, for many years manager of the Philadelphia theatre, saw this pro-

Rover . . . . .	Mr. Hodgkinson
Sir George Thunder . . . . .	Mr. Prigmore
Harry Thunder . . . . .	Mr. West
Banks . . . . .	Mr. Heard
John Dory . . . . .	Mr. King
Ephraim Smooth . . . . .	Mr. Henry
Jim . . . . .	Mr. Hallam
Farmer Gammon . . . . .	Mr. Hammond
Lamp . . . . .	Mr. Durang
Trap . . . . .	Mr. Ashton
Lady Amaranth . . . . .	Mrs. Henry
Amelia . . . . .	Mrs. Kenna
Jane . . . . .	Mrs. Pownall

duction with its original cast when he was a boy, just entering upon his teens. Mrs. Henry's acting as *Lady Amaranth*, he says in his "Personal Recollections of the Stage," and Mr. Henry's as *John Dory*, were both fresh in his memory after sixty years. "They must have

been excellent," he adds, "for I have no remembrance of *Rover*, the principal character, though acted by Mr. Hodgkinson." It is probable that Mr. Wood's deductions are more trustworthy than his facts. Not only did Mr. Henry not play *John Dory*, as the cast shows, but there is a portrait of him as *Ephraim Smooth*, of which, unfortunately, only two copies are known to exist.

With the beginning of the benefits the production of novelties began in earnest, a number of beneficiaries choosing recent London

NOTORIETY.	pieces as special attractions. Mrs. Hodgkinson offered Reynolds' new comedy, "Notoriety," notwithstanding it had failed to achieve anything	SUCH THINGS ARE.
Nominal . . . Mr. Hodgkinson		Twineall . . . Mr. Hodgkinson
Lord Jargin . . . Mr. Hammond		Sultan . . . . . Mr. Hallam
Sir Andrew Acid . . . Mr. Heard		Sir Luke Tremor . . . Mr. Prigmore
Colonel Hubbub . . . Mr. Prigmore		Haswell . . . . . Mr. Hallam
Clairville . . . . . Mr. Hallam		Lord Flint . . . . . Mr. Hammond
Blunder O'Whack . . . Mr. King		Meanright . . . . . Mr. West
Saunter . . . . . Mr. West		Elvirus . . . . . Mr. Martin
James . . . . . Mr. West, Jr		Zedan . . . . . Mr. King
Lady Acid . . . Mrs. Hamilton		Lady Tremor . . . Mrs. Kenna
Honorio . . . . . Mrs. Hallam		Aurelia . . . . . Mrs. Hallam
Sophia Strangeway . Mrs. Henry		Arabella . . . . . Mrs. Henry

like the success of the "Dramatist" at Covent Garden, and Mr. King followed with Mrs. Inchbald's play, "Such Things Are," in which

LOOK BEFORE YOU LEAP.	Mr. Hallam played <i>Haswell</i> , a part that was intended as a portrait of Howard, the philanthropist. To the latter Mr. Martin	HARLEQUIN FISHERMAN.
Lucas . . . Mr. Hodgkinson		Harlequin . . . Mr. Martin
Duval . . . . . Mr. Martin		Pantaloon . . . Mr. Heard
Corporal . . . Mr. Hammond		Clown . . . . . Mr. Ryan
Lawyer . . . . . Mr. Ryan		Lover . . . . . Mr. Hammond
Lucette . . . Mrs. Hallam		Magician . . . Mr. Robbins
Margaret . . . Mrs. Kenna		Columbine . . . Miss Brett
		Sylph . . . . . Mrs. Kenna

added a one-act comedy, "Look Before You Leap," in which a mother, still young and handsome, becomes the successful rival of her daughter, and the pantomime, "Harlequin Fisherman."

Among those who were first to bow before Hodgkinson, as the rising sun of the American theatrical firmament, was William Dunlap. The aspiring young dramatist had

## WEDDING.

a comedy ready for production when the company returned to New York, but Mr. Henry wisely declined to produce it. When it was produced it was through the favor of Hodgkinson, who brought it out for Miss Brett's benefit on

Commodore Welldon . . . . .	Mr. Hallam
Quibble . . . . .	Mr. Hodgkinson
McSkinflint . . . . .	Mr. Prigmore
Lovejoy . . . . .	Mr. Martin
O'Banter . . . . .	Mr. King
Crackjaw . . . . .	Mr. West
Toupee . . . . .	Mr. Ryan
Mrs. Sugarcane . . . . .	Mrs. Rankin
Dinah . . . . .	Mrs. Hamilton
Julia . . . . .	Mrs. Hallam

the 20th of May, not in the hottest weather, early in June, as Dunlap says. It was originally intended that Henry should play *Commodore Welldon*, but he refused—"very properly under the circumstances," the author declares in his character of historian—whereupon Hallam accepted the part in opposition to his partner. According to Dunlap, the piece, which he calls the "Miser's Wedding," though it was advertised as the "Wedding," was played without study or rehearsal and, of course, murdered. The author admitted, however, that it deserved death, and it was never repeated.

The remaining new pieces of the season, presented at benefits, were Dibdin's ballad opera, the "Waterman," produced by Mrs.

## WATERMAN.

Tom Tug . . .	Mr. Hodgkinson
Bundle . . . .	Mr. Ashton
Robin . . . .	Mr. Prigmore
Mrs. Bundle . .	Mrs. Pownall
Wilhelmine .	Mrs. Hodgkinson

Pownall; Mrs. Inchbald's farce in three acts, "Animal Magnetism;" the Rev. Henry Knapp's

## ANIMAL MAGNETISM.

Marquis Delancy .	Mr. West
Dr. Mundungus, Mr. Prigmore	
Lafleur . .	Mr. Hodgkinson
Jeffrey . . . .	Mr. Martin
Constance . .	Mrs. Hallam
Lisette . . .	Mrs. Pownall

musical farce, "Hunt the Slipper," and the serious pantomime, "Death of Captain Cook," brought out together



by Mr. Prigmore; and the "Irishman in London," included in his benefit bill by Mr. Henry for the purpose of showing himself in

## HUNT THE SLIPPER.

Billy Bustle . . . Mr. Prigmore  
Winterbottom . . . Mr. Ashton  
Captain Clement . . . Mr. West  
Glib . . . . . Mr. Martin  
Miss Winterbottom, Mrs. Rankin  
Harriet . . . . . Mrs. King  
Maid . . . . . Mrs. Kenna

a new Irish part.

To these may  
be added the  
cast of "St. Pat-  
rick's Day," pro-  
duced a night or

## DEATH OF CAPTAIN COOK.

Captain Cook . Mr. Hodgkinson  
Lieutenant . . . Mr. Prigmore  
Terreoboo . . . Mr. Robbins  
Oroondo . . . . . Mr. Martin  
Pera . . . . . Mr. West  
Kosh . . . . . Mr. King  
High Priest . . . Mr. Heard  
Emai . . . . . Mrs. Kenna

two before the benefits began. All these  
pieces, which were Covent Garden or Haymarket successes, became  
very popular, and some of them held the stage until within a com-

## IRISHMAN IN LONDON.

Murtoch Delany . . Mr. Henry  
Mr. Cullooney . . . Mr. King  
Captain Seymour . . Mr. West  
Edward . . . . . Mr. Martin  
Frost . . . . . Mr. Heard  
Cymon . . . . . Mr. Hallam  
Caroline . . . . . Mrs. Hallam  
Louisa . . . . . Mrs. Kenna  
Cubba . . . . . Mrs. Hamilton

paratively recent

period. The  
most successful  
of these produc-  
tions was the  
"Waterman,"

## ST. PATRICK'S DAY.

Lieut. O'Conner, Mr. Hodgkinson  
Dr. Rosy . . . . . Mr. Martin  
Justice Credulous . Mr. Prigmore  
Sergeant Trounce . . Mr. West  
Lauretta . . . . . Mrs. Hallam  
Mrs. Bridget . . Mrs. Hamilton

in which Hodgkinson as *Tom Tug* had a  
fine opportunity to emphasize the versatility of talent he had shown  
throughout the season. In "Hunt the Slipper" Miss Brett was an-  
nounced as Mrs. King. Two days before, when she played the *Lady*  
in "Comus" for Mr. Ashton's benefit, she was still Miss Brett.  
According to Dunlap, Miss Brett was a feeble actress who owed what-  
ever supremacy she obtained to the influence of Hodgkinson. As the  
virtual dictator of the company, this accomplished actor, but un-  
scrupulous man, made everything bend to his own interest.

A few casts of familiar pieces that had not been played by the  
reorganized company in Philadelphia during the engagement there

have been preserved. These are given herewith to make the record as complete as possible. It must be said, however, that it is to the long list of benefits this season rather than to the casts that we owe our knowledge of the *personnel* of the company. The casts on the other hand show Hodgkinson's aggressiveness in the distribution of parts, the American element in the company being ruthlessly pushed aside in favor of the English contingent. Poor old Woolls, after a service of more than thirty years on the American stage, was seldom heard, even in the parts that had long been in his possession. Heard, Ashton, Hammond, Bisset, Mrs. Kenna, Mrs. Rankin and Mrs. Hamilton received little consideration. Bisset asserted his right to play his favorite Scotchman, *Colin McLeod*, in the "Fashionable Lover" for his benefit, but the others were generally content with subordinate roles, even on their benefit nights. Even Martin, who made some

## NEW CASTS OF FAMILIAR PIECES.

## ALEXANDER THE GREAT.

Alexander . . . Mr. Hodgkinson  
Clytus . . . . . Mr. King  
Lysimachus . . . Mr. Hallam  
Statira . . . . . Mrs. Henry  
Roxana . . . . . Mrs. Kenna  
Parisates . . . . Mrs. Hallam

## CHAPTER OF ACCIDENTS.

Woodville . . . Mr. Hodgkinson  
Governor Harcourt . Mr. Prigmore  
Captain Harcourt . . Mr. Martin  
Lord Glenmore . . . Mr. King  
Grey . . . . . Mr. Heard  
Vane . . . . . Mr. West  
Jacob Gawky . . . Mr. Hallam  
Miss Mortimer . . . Mrs. Hallam  
Celia . . . . . Mrs. Henry  
Bridget . . . . . Mrs. Pownall  
Mrs. Warner . . . Mrs. Hamilton

## COMUS.

Comus . . . . . Mr. Hodgkinson  
Elder Brother . . . Mr. Martin

Younger Brother . Mr. Hammond  
Lady . . . . . Miss Brett  
Sabrina . . . . . Mrs. Rankin  
Euphrosyne . . . Mrs. Hodgkinson

## JEALOUS WIFE.

Mr. Oakley . . . Mr. Hodgkinson  
Major Oakley . . . Mr. Ashton  
Charles . . . . . Mr. West  
Russet . . . . . Mr. Prigmore  
Lord Trinket . . . Mr. Hammond  
Sir Harry Beagle . . Mr. Martin  
Captain O'Cutter . . Mr. King  
Paris . . . . . Mr. Durang  
Mrs. Oakley . . . Mrs. Pownall  
Lady Free love . . . Mrs. Kenna  
Harriet . . . . . Mrs. Hallam  
Toilet . . . . . Mrs. Hamilton

## KING OF THE GENII.

King . . . . . Mr. Woolls  
Harlequin . . . . Mr. Martin  
Pantaloon . . . . . Mr. Ryan  
Clown . . . . . Mr. Prigmore  
Columbine . . . . Mrs. Kenna

## MERCHANT OF VENICE.

Shylock . . . . . Mr. Henry  
Gratiano . . . Mr. Hodgkinson  
Bassanio . . . . Mr. Martin  
Antonio . . . . . Mr. Hallam  
Launcelot . . . . Mr. Prigmore  
Portia . . . . . Mrs. Henry  
Nerissa . . . . . Mrs. Kenna  
Jessica . . . . . Mrs. Hallam

## MIDAS.

Midas . . . . . Mr. Prigmore  
Apollo . . . . . Mr. West  
Pan . . . . . Mr. King  
Mysis . . . . . Mrs. Rankin  
Nysa . . . . . Mrs. Hodgkinson  
Daphne . . . . . Mrs. Pownall

## RIVAL CANDIDATES.

General Worry . . . Mr. Henry  
Sir Harry Muff . . . Mr. Martin  
Spy . . . . . Mr. Prigmore  
Narcissa . . . Mrs. Hodgkinson  
Jenny . . . . . Mrs. Rankin

progress, fared little better than the others. A like fate befell such of Henry's recruits as were likely to prove dangerous either to Mr. or Mrs. Hodgkinson. Mrs. Pownall was the first victim of Hodgkinson's displeasure, as the rival of Mrs. Hodgkinson. Mr. Chambers, too, he pushed aside, as a possible rival of his own in singing parts. This occurred in Philadelphia before the company went to New York. Chambers and Mrs. Pownall had been announced to sing at Oeller's tavern, on the 19th of January. Hodgkinson intervened with a concert for the benefit of Mrs. Hodgkinson, which he advertised for the same night. In consequence of the strenuous opposition which this action provoked, he was compelled to postpone Mrs. Hodgkinson's concert until the 21st. He did this, he said, because he was not in immediate necessity, and would rather let those who were to be served before him. In his card in the newspapers he assumed an air of injured innocence; but as a further expression of his malice he recited Foote's prologue on the impossibility of pleasing everybody, on the night of his wife's concert. This incident marked the beginning of a long series of intrigues, which finally culminated in Henry's surrender of his supremacy with a public that he had served so long.

After the close of the New York season the company returned to the Southwark Theatre to reap a second harvest in Philadelphia

LIST OF PERFORMANCES—*Philadelphia*.  
 1793. ———  
 July 1—Road to Ruin . . . . . Holcroft  
       Love a la Mode . . . . . Macklin  
       3—Maid of the Mill . . . Bickerstaff  
       Irishman in London . . . Macready  
       5—Such Things Are . . Mrs. Inchbald  
       Devil to Pay . . . . . Coffey  
       8—George Barnwell . . . . . Lillo  
       Irishman in London.

before the arrival of Wignell's forces at the New Theatre in Chestnut Street. Before the season opened, which was on the first day of July, Hallam and Henry advertised a ventilator on a new system, as in preparation for the

hot weather. Later they announced that their new steam ventilator was completed. Devices for cooling the Southwark Theatre in Summer had been adopted even before the Revolution, and like attempts, all inadequate in result, continue to be made after the lapse of more than a century. French feeling ran very high in Philadelphia at this time. Two benefits were given during the season for the refugees from San Domingo, and the performance of the 9th of August was bespoke by the Patriotic Society, at whose instance the Marseillaise Hymn was sung. The only pieces new to Philadelphia that were given at this time were those that had previously been produced in New York. This is explained by the fact that the season was brought to an abrupt close by the yellow fever epidemic of that year, just as the benefits were beginning. Mrs. Pownall's was the only one that actually occurred, and she had nothing new to offer. Mr. Hodgkinson's benefit

- July 10—Notoriety . . . . . Reynolds  
 Prisoner at Large . . . O'Keefe  
 12—Notoriety.  
 Prisoner at Large.  
 15—Chapter of Accidents . . Miss Lee  
 Lying Valet . . . . . Garrick  
 18—Notoriety.  
 No Song No Supper . . . Hoare  
 20—Wild Oats . . . . . O'Keefe  
 Padlock . . . . . Bickerstaff  
 23—Wild Oats.  
 Romp . . . . . Bickerstaff  
 25—Animal Magnetism . Mrs. Inchbald  
 Rosina . . . . . Mrs. Brooke  
 27—Lionel and Clarissa . . Bickerstaff  
 Register Office . . . . . Reed  
 29—Clandestine Marriage . . Garrick  
 Romp.  
 (Benefit distressed French emigrants.)  
 31—School for Scandal . . . Sheridan  
 Deserter . . . . . Dibdin  
 Aug. 2—Richard III . . . . . Shakspeare  
 Rival Candidates . . . . . Bate  
 5—Lionel and Clarissa.  
 Register Office.  
 7—Wild Oats.  
 St. Patrick's Day . . . Sheridan  
 9—More Ways than One . Mrs. Cowley  
 Agreeable Surprise . . . O'Keefe  
 (Benefit distressed emigrants from  
 Hispaniola.)  
 10—Cato . . . . . Addison  
 Irishman in London.  
 12—Lionel and Clarissa.  
 Critic . . . . . Sheridan  
 14—Tempest . . . . . Dryden  
 Catharine and Petruchio, Shakspeare  
 16—Dramatist . . . . . Reynolds  
 Farmer . . . . . O'Keefe  
 19—Child of Nature . . Mrs. Inchbald  
 Ways and Means . . Colman, Jr  
 23—Wild Oats.  
 No Song No Supper.  
 (Mrs. Pownall's benefit.)

was to have taken place on the 26th of August, for which he had announced the first production in this country of Mrs. Inchbald's "I'll Tell You What." It was postponed, however, on account of the indisposition of Hodgkinson, King and Mrs. Hallam. In consequence of the rapid spread of the plague it was abandoned altogether, the house remaining closed. The failure of the benefits, in consequence of the epidemic, led to another quarrel between Hodgkinson and Henry, in which Hallam sided with Hodgkinson. To the charge of failure to fulfil the engagement made with Hodgkinson and his wife in regard to benefits, the actor further alleged neglect and inhumanity, while he was ill and fleeing from the yellow fever. The affair was afterward submitted to arbitration, the arbitrators deciding that Henry had not been guilty of any inhumanity toward Hodgkinson, but giving the latter four hundred dollars, the estimated profits of two benefits. Henry submitted without making any defense, amazed at the audacity of his accuser and the duplicity of his partner. The charge of inhumanity was probably based on Mrs. Hodgkinson's condition, as her first child, a daughter, was born on the 16th of June, 1793, just before the company left for Philadelphia.

## CHAPTER V.

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### MR. HENRY'S LAST SEASON, 1793-4.

HODGKINSON'S OPPOSITION TO HENRY—MRS. MELMOTH—MISS CHEER,  
NOW MRS. LONG—MR. RICHARDS AND MRS. WILSON—MRS. POW-  
NALL'S "NEEDS MUST"—"TAMMANY"—DUNLAP'S "FATAL DECEP-  
TION"—PIECES PRODUCED—DEATH OF MR. AND MRS. HENRY.

THE New York season of 1793-4 was the last of Mr. Henry's connection with the Old American Company. It was throughout a season of discord. Hodgkinson, intent from the outset upon driving Henry and his wife from the company, had so far succeeded to his satisfaction. In this intrigue he was abetted by Hallam, who almost openly contributed to his partner's downfall. Henry had been compelled to yield up part after part to Hodgkinson; and even when he was in possession of roles that Hodgkinson had no wish to play, the actor found means for preventing the manager from producing the pieces. Hodgkinson's opposition to Henry was not so much due to professional jealousy as to a desire to obtain Henry's share in the property. His hostility to Mrs. Henry, on the other hand, was conceived in mere wantonness—it had no purpose except that it may have seemed necessary to Hodgkinson that in order to crush the husband he must also crush the wife—that, to overcome the manager, it was needful to overthrow the actress. Mrs. Henry's roles at that time were confined to the heroines of tragedy. To deprive her of these, Hodg-

kinson insisted that Mrs. Melmoth, who had recently arrived in the country, should be brought forward in parts akin to Mrs. Henry's—a plan in which he succeeded through Hallam's connivance.

The season, which began on the 11th of November, 1793, with a performance in aid of the Philadelphia sufferers, was a long one, last-

## LIST OF PERFORMANCES.

1793.

- Nov. 11—Clandestine Marriage  
Garrick and Colman  
Padlock . . . . . Bickerstaff  
(Benefit of the Philadelphia sufferers.)  
13—Dramatist . . . . . Reynolds  
Romp . . . . . Bickerstaff  
15—She Stoops to Conquer . Goldsmith  
Deserter . . . . . Dibdin  
18—Wonder . . . . . Mrs. Centlivre  
Ways and Means . . Colman, Jr  
20—Grecian Daughter . . . Murphy  
Romp.  
22—More Ways than One . Mrs. Cowley  
Ways and Means.  
25—Grecian Daughter.  
Lying Valet . . . . . Garrick  
27—Provoked Husband . . Vanbrugh  
Romp.  
29—Notoriety . . . . . Reynolds  
Agreeable Surprise . . . O'Keefe  
Dec. 2—Jealous Wife . . . . . Colman  
Agreeable Surprise.  
4—Venice Preserved . . . . . Otway  
Love a la Mode . . . . . Macklin  
6—All in the Wrong . . . . . Murphy  
Deserter.  
9—Venice Preserved.  
Miss in Her Teens . . . . . Garrick  
11—Notoriety.  
Don Juan.  
13—Percy . . . . . Hannah More  
Padlock.  
16—Child of Nature . . Mrs. Inchbald  
Don Juan.  
18—I'll Tell You What . Mrs. Inchbald

ing until the 28th of July, 1794.

The theatre had not been open a fortnight, when Mrs. Melmoth made her first appearance in America as *Euphrasia* in the "Grecian Daughter." Mrs. Melmoth came to the United States without an engagement, arriving in New York in February, 1793. It was announced at the time that her views were not theatrical—that her intention was to give a course of readings. She actually attempted this plan, giving a reading at the City Assembly Room, New York, on the 9th of April; but finding dramatic readings unappreciated, her thoughts again turned to the stage, for which her abilities and experience fitted her. Mrs. Melmoth was the daughter of a respectable farmer in Surrey, England. While at boarding-school

she was induced to elope with a young man of literary and theatrical aspirations, named Pratt, at one time well known as Courtney Melmoth. During the season of 1772-3, Melmoth made his first appearance on the stage at Smock Alley in Dublin as *Antony* in "All for Love." Mrs. Melmoth also made her *debut* there as *Monimia* in the "Orphan." She was at that time possessed of a beautiful figure and a very sweet voice. The Melmoths were at Covent Garden during the season of 1774 and 1775. Mrs. Melmoth obtained an introduction there through Younger, for whose benefit she played *Mandane* in "Cyrus," April 11th, 1774. Her formal *debut* at Covent Garden was made October 4th, 1774, as *Roxana* in "Alexander the Great." Among her parts at this time were *Bellarion* in "Phylaster," *Queen Elizabeth* in "Richard III," the *Queen* in "Henry II," and *Hermione* in "A Winter's Tale." In January, 1775, Mel-

- Dec. 18—Agreeable Surprise.  
20—Percy.  
St. Patrick's Day . . . Sheridan  
23—I'll Tell You What.  
Needs Must . . . Mrs. Pownall  
26—Such Things Are . Mrs. Inchbald  
Needs Must.  
28—Barbarossa . . . . . Browne  
30—Dramatist.  
Don Juan.
- 1794.
- Jan. 1—Grecian Daughter.  
Flitch of Bacon . . . . . Bate  
3—Barbarossa.  
Romp.  
6—Belle's Stratagem . Mrs. Cowley  
Cymon and Sylvia . . . Garrick  
8—Belle's Stratagem.  
Ways and Means.  
10—Such Things Are.  
Romp.  
13—Tempest . . . . . Dryden  
Guardian . . . . . Garrick  
15—Douglas . . . . . Home  
Irishman in London . Macready  
20—Belle's Stratagem.  
Highland Reel . . . O'Keefe  
22—School for Scandal . . Sheridan  
Flitch of Bacon.  
24—Fair Penitent . . . . . Rowe  
Highland Reel.  
27—West Indian . . . Cumberland  
Who's the Dupe? . Mrs. Cowley  
29—Henry IV . . . . . Shakspeare  
True-Born Irishman . . Macklin
- Feb. 1—Carmelite . . . . . Cumberland  
Highland Reel.  
3—Love in a Village . . Bickerstaff  
Ways and Means.  
5—Wild Oats . . . . . O'Keefe  
Padlock.  
8—Mourning Bride . . . Congreve  
Irishman in London.  
10—Carmelite.  
All the World's a Stage . Jackman



- Feb. 12—Fair Penitent.  
       No Song No Supper . . . Hoare  
 14—Road to Ruin . . . Holcroft  
       Rival Candidates . . . Bate  
 17—Macbeth . . . Shakspeare  
       High Life Below Stairs . Townley  
 19—Chapter of Accidents . Miss Lee  
       True-Born Irishman.  
 21—Lionel and Clarissa . Bickerstaff  
       Irishman in London.  
 24—Cato . . . Addison  
       Rosina . . . Mrs. Brooke  
 26—Lionel and Clarissa.  
       Catharine and Petruchio. Shakspeare  
 28—Cato.  
       Highland Reel.  
 Mar. 3—Tammany . . . Mrs. Hatton  
       Register Office . . . Reed  
       6—Tammany.  
       High Life Below Stairs.  
       8—Tammany.  
       (Mrs. Hatton's benefit.)  
 10—Barbarossa.  
       No Song No Supper.  
 12—Grecian Daughter.  
       Irish Widow . . . Garrick  
 14—Julius Cæsar . . . Shakspeare  
       No Song No Supper.  
 18—Tamerlane . . . Rowe  
       Highland Reel.  
 20—Battle of Hexham . . Colman, Jr  
       Rosina.  
 22—Gamester . . . Moore  
       Prisoner at Large . . O'Keefe  
 24—Battle of Hexham.  
       Irish Widow.  
 26—Beggars' Opera . . . Gay  
       Irishman in London.  
 28—He Would be a Soldier . . Pilon  
       Highland Reel.  
 31—Beggars' Opera.  
       Cross Purposes . . . O'Brien  
 April 2—Percy.  
       Don Juan.  
       4—Carmelite.  
       No Song No Supper.

moth attempted *Hamlet*, Mrs. Melmoth appearing as *Queen Gertrude*. She was engaged at Drury Lane for the season of 1776–7, making her first appearance at that house November 25th, 1776, as *Lady Macbeth*. Mrs. Melmoth, notwithstanding she had opportunities at the two great houses, failed to make a marked impression in London; but afterward, at the theatres of Edinburgh and Dublin, she took high rank. She now played comedy as well as tragedy, and even appeared in comic opera, her first appearance at the English Opera House, Capel Street, Dublin, being made December 19th, 1783, in Houlton's "Gibraltar," which was brought out at that house. For her benefit, March 24th, 1784, Mrs. Melmoth played *Lady Mary Woodley* in Mrs. Griffith's comedy, "The Times." Long before Mrs. Melmoth's arrival in America her girlish figure had been supplanted by the immense proportions of an

English matron, in consequence of which her *debut* in New York, November 20th, 1793, as *Euphrasia* in the "Grecian Daughter," came near meeting with disaster. In the scene where she asked *Dionysius* to strike her instead of her feeble father, "Strike here, here's blood enough," the realism of the situation provoked a laugh. Although she often played *Euphrasia* afterward, she never repeated "here's blood enough." Her sense of the incongruous, however, did not prevent her from playing the rollicking *Roxalana* in the "Sultan" for her benefit, when she was again laughed at. Mrs. Melmoth's accession was marked by the revival of the sombre tragedies of Congreve, Rowe and Addison, which had already fallen into desuetude. Early in the season another event occurred that has at least a reminiscent interest—the appearance of Mrs. Long as *Mrs. Oakly* in the "Jealous Wife," on the 2d of December. This lady was Miss

6

- April 7—Othello . . . . . Shakspeare  
 Devil to Pay . . . . . Coffey  
 9—World in a Village . . . O'Keefe  
 Rosina.  
 11—Tammany.  
 Agreeable Surprise.  
 12—World in a Village.  
 Highland Reel.  
 21—Surrender of Calais . . Colman, Jr  
 Inkle and Yarico . . Colman, Jr  
 (Mrs. Henry's benefit.)  
 24—Fatal Deception . . . Dunlap  
 Shelly's Travels . . . Dunlap  
 Farmer . . . . . O'Keefe  
 (Mr. Hodgkinson's benefit.)  
 26—Every One has His Fault  
 Mrs. Inchbald.  
 No Song No Supper.  
 (Mr. Ashton's benefit.)  
 28—Liberty Restored.  
 Wedding Ring . . . . . Dibdin  
 (Mrs. Pownall's benefit.)  
 30—Robin Hood . . . . . MacNally  
 Lyar . . . . . Foote  
 (Mrs. Hodgkinson's benefit.)  
 May 3—Isabella . . . . . Southerne  
 Sultan . . . . . Bickerstaff  
 (Mrs. Melmoth's benefit.)  
 5—How to Grow Rich . . Reynolds  
 Shelah's Voyage to America.  
 Highland Reel.  
 (Mrs. Hallam's benefit.)  
 7—Jane Shore . . . . . Rowe  
 Guardians Outwitted, Mrs. Centlivre  
 (Mr. Henry's benefit.)  
 9—Fatal Deception.  
 Robinson Crusoe . . . Sheridan  
 (Mr. Richards' benefit.)  
 12—Young Quaker . . . . O'Keefe  
 Robinson Crusoe.  
 (Mr. King's benefit.)  
 14—Surrender of Calais.  
 Prisoner at Large.  
 (Mr. Richards' benefit.)

- May 16—Young Quaker.  
Three Weeks After Marriage  
Murphy  
(Mrs. Hamilton's benefit.)
- 19—Bold Stroke for a Husband  
Mrs. Cowley  
Hob in the Well . . . . Cibber  
Trick Upon Trick . . . . Yarrow  
(Mr. Martin's benefit.)
- 21—Such Things Are.  
Three Weeks After Marriage.  
(Mrs. Wilson's benefit.)
- 23—Beggars' Opera.  
Midnight Hour . . Mrs. Inchbald  
(Mr. King's benefit.)
- 26—School for Wives . . . . Kelly  
Midnight Hour.  
(Mrs. Miller's benefit.)
- 28—Gamester.  
Shelah's Voyage.  
Animal Magnetism . Mrs. Inchbald  
(Mrs. Long's benefit.)
- 30—Belle's Stratagem.  
True-Born Irishman.  
(Mrs. Kenna's benefit.)
- June 2—New Peerage . . . . Miss Lee  
Poor Soldier . . . . O'Keefe  
(Mr. Hallam's benefit.)
- 5—Patriot.  
Bold Stroke for a Wife  
Mrs. Centlivre  
Nootka Sound.  
(Mr. Prigmore's benefit.)
- 7—Rivals . . . . . Sheridan  
Devil to Pay.  
(Mr. Heard's benefit.)
- 9—Young Quaker.  
Midnight Hour.  
Trick Upon Trick.  
(Mr. Ryan's benefit.)
- 11—Patriot.  
Love in a Camp . . . . O'Keefe  
Tammany's Frolics.  
(Miller, Bergman, Durang and Mrs.  
Wilson's benefit.)
- 13—Bold Stroke for a Husband.  
Romp.  
(Robbins, West and Faulkner's benefit.)

Cheer, of the Colonial stage. She had not played in New York for twenty years, but had occasionally appeared with Hallam's forces in Jamaica in 1781. During the season she appeared as *Almeria* in the "Mourning Bride," *Sancha* in "A Bold Stroke for a Husband," and *Mrs. Grub* in "Cross Purposes." "Mrs. Long," Dunlap says, "was received in silence by the audience, and never heard of more." There were others, however, who manifested a more chivalrous feeling toward the old-time favorite, one of these writing to the *Daily Advertiser* in anticipation of her benefit: "Who does not remember Miss Cheer? Now descended into the vale of years, it is supposed this lady will retire after this season—let us pay a tribute to her former powers, and render her retiring cheerful."

Besides Mrs. Melmoth, the debutants of the season were Mr. Richards, whose first appearance was made December 28th, 1793,

as *Barbarossa*, and Mrs. Wilson, who appeared as *Mrs. Brady* in the "Irish Widow," March 12th, 1794. Richards was an assumed name for Sir Richard Crosby, an Irish Baronet. Richards was a pudding-faced giant, who realized Foote's description of a nobleman of his day—"He looks like a greyhound that has got the dropsy."

Among his previous achievements, Sir Richard had built a balloon and gone up in it, to come down in the Irish Channel at the peril of his life. Having dissipated a fortune, there was one distinction left to him—to become the first baronet to appear on the American stage. Who Mrs. Wilson was it is impossible to say. The name had been a common one on the English stage a few years before. One Mrs. Wilson was a daughter of Lee Lewes, and the wife of Mr. Wilson, of the Haymarket, who left her a widow. Mrs. J. Wilson, who had played at Birmingham, Brighthelmstone and Portsmouth with success, was announced for a London *debut* in 1783. Our Mrs. Wilson, whoever she was, is less interesting to American readers than the Mrs. Wilson, of Covent Garden, celebrated in the prints of the time as "Sally the Small," the "yellowhammer" and the "goldfinch." She married Weston, but eloped with Wilson, and was, perhaps, the most notorious actress of her time. She was a daughter of the Mr. and Mrs. Adcock, who came to America with the original Hallam company in 1752, and her age at the time of her death in 1787—thirty-four years—shows that she was born in this country.

June 20—Heiress . . . . . Burgoyne  
 Death of Harlequin.  
 No Song No Supper.  
 (Woolls and Richards' benefit.)  
 23—Every One has His Fault.  
 Wapping Landlady.  
 Spoiled Child . . . . Bickerstaff  
 (Mr. Ashton's benefit.)  
 25—Dramatist.  
 Padlock.  
 (Heard and Hammond's benefit.)  
 28—Barbarossa.  
 Agreeable Surprise.  
 (Benefit for Algerine Captives.)

Mrs. Pownall was unable to appear during the first few weeks of the season, having broken her leg, and when she again came before

NEEDS MUST.

Hardwell . . . . . Mr. Prigmore  
Anthony . . . . . Mr. Martin  
Rushbrook . . . . . Mr. Bergman  
Delia . . . . . Mrs. Hallam  
Marian . . . . . Mrs. Pownall

the public she was still on crutches.

A musical trifle, called "Needs Must, or the Ballad Singers," served as a vehicle for her reappearance. For this piece Mrs.

Hatton, a sister of Mrs. Siddons, furnished the plot, which was slight and wrote one of the songs; the whole of the dialogue was the work of Mrs. Pownall. The only example of the songs in "Needs Must" that has come down to us is the following:

To her enraptured fancy flies  
Whose image fills the heart;  
Swell on the beam of her dear eyes,  
Whose smiles ecstatic joy impart.

And now while gentle dews descend,  
And misty evening veils the sky,  
Oh, love, thy vot'ry's suit befriend  
And whisper, Delia, Henry's nigh.

One of the newspapers, in contradicting the report that Mrs. Hatton had written "Needs Must," spoke of her as the lady from whose pen was soon to be ex-

TAMMANY.

pected a new opera—"Tammany, or the Indian Chief." This lady was Mrs. Anne Julia Hatton, a sister of Mrs. Siddons, who aspired to be a poet and playwright. In 1783, when she was Mrs. Curtis,

Tammany . . . . . Mr. Hodgkinson  
Columbus . . . . . Mr. Hallam  
Perez . . . . . Mr. King  
Ferdinand . . . . . Mr. Martin  
Wegan . . . . . Mr. Prigmore  
Indian Dancers . . . . . { Mr. Durang  
  { Mr. Miller  
Manana . . . . . Mrs. Hodgkinson  
Zulla . . . . . Mrs. Hamilton

she published a volume of "Poems on Miscellaneous Subjects," of which one of the reviews said, "The public is frequently addressed in

worse poetry." In 1793, after she had become Mrs. Hatton, she attempted the stage, appearing at the Haymarket in June of that year as *Kitty* in "Seeing is Believing," and *Nancy* in a piece called the "Pad." She arrived in New York in the Winter of 1793-4, and at once became the bard of the American Democracy. When the Democratic Society of New York celebrated the recapture of Toulon, she furnished the ode for the occasion for which she was voted the thanks of the Society. She also succeeded in interesting the Tammany Society in her opera, the wish of this powerful organization for its production being equal to a command. Elaborate preparations were made for bringing it out. The prologue, which was spoken by Mr. Hodgkinson, was written by Richard Bingham Davis, a young New York poet, then only in his 23d year. It was included in a volume of "Poems," collected and published after his death, which occurred of yellow fever in 1799. The music was by James Hewitt, who had been the leader of the orchestra for many years. This was the first important attempt at the

## EXTRACT FROM DAVIS' PROLOGUE.

Secure the Indian roved his native soil,  
Secure enjoy'd the produce of his toil,  
Nor knew, nor feared a haughty master's pow'r  
To force his labors, or his gains devour.  
And when the slaves of Europe here unfurl'd  
The bloody standard of their servile world,  
When heaven, to curse them more, first deign'd to bless  
Their base attempts with undeserved success,  
He knew the sweets of liberty to prize,  
And, lost on earth, he sought her in the skies;  
Scorn'd life divested of its noblest good,  
And seal'd the cause of freedom with his blood.

For you, this night, we bid those scenes return—  
Scenes that must make each patriot bosom burn;  
While the brave deeds of former times renew'd,  
Exhibit what yourselves but late have view'd.  
When Tammany his country's champion glows,  
"Thus," says the patriot, "Washington arose;"  
And when his hand illumines the fatal pyre,  
"Thus glory saw Montgomery expire."  
In each heroic act we fondly trace  
Those features which Columbia's worthies grace;  
In every eye with exaltation see  
Columbia's sons determined to be free.  
And oh! may this exalted spirit glow,  
Long as the rolling tide of time shall flow.

composition of operatic music in America ; but, like most pioneer composers, Mr. Hewitt met with faint recognition, so far as his original work was concerned, and he even suffered the mortification of being hissed by an angry audience on the first night of "Tammany" for not being ready with a popular air when it was called for. The scenery was all new, being specially painted by Charles Ciceri for the production. Ciceri was not without experience as a scene-painter. He had found employment on the paint-frames in some of the leading theatres of Paris and London, and he was engaged by Milbourne to assist in painting the stock scenes for the New Theatre in Philadelphia. The yellow fever of 1793 drove him to New York, where he soon found occupation in repairing and replacing the well-worn scenery in the theatre in John Street. Dunlap said of the scenes for "Tammany" that "they were gaudy and unnatural, but had a brilliancy of coloring, reds and yellows being abundant." Although Dunlap speaks of the opera itself as "a melange of bombast" and as "seasoned high with spices hot from Paris, and swelling with rhodomontade for the sonorous voice of Hodgkinson," it does not follow that, as a literary performance, it was worse than similar performances of his own. The fact is that the political character of the work—its pronounced republicanism—was peculiarly offensive to Dunlap and to the Federalists generally. This is what the historian meant by "spices hot from Paris." While Republicans were called upon to support the effort on the one hand, there were rumors that a party had been got up to hiss it on the other. While it was admitted that the opera was "received with unbounded applause," it was said with a sneer that the audience was made up of "the poorer class of mechanics and clerks." Whatever may have been the merits of the piece, *Tammany* received much

applause for his independent and noble spirit, and *Columbus* was also applauded. The only hint of the plot is contained in one of the criticisms, in which it is said that the Spaniards got the better of the brave *Tammany*, and burnt him up in his cabin with poor *Manana*. The opera was given in Philadelphia in the following Autumn, and a few years later Hodgkinson revived it in Boston.

After the production of his first comedy, "The Father," Dunlap's activity as a dramatist was very great. As early as 1790 he wrote a tragedy, which was not produced until 1794, when Hodgkinson was induced to bring it out for his benefit. It was originally called

"Lord Leicester," but was produced as "The Fatal Deception, or The Progress of Guilt." It was afterward published with the simple title of "Leicester." The author, who was always fond of

FATAL DECEPTION.

Lord Leicester . . . . .	Mr. Hallam
Henry Cecil . . . . .	Mr. Hodgkinson
Dudley Cecil . . . . .	Mr. King
Eldred . . . . .	Mr. Richards
Howard . . . . .	Mr. Martin
Elwina . . . . .	Mrs. Hodgkinson
Matilda . . . . .	Mrs. Melmoth

his offspring, though he sometimes speaks of his pieces deserving the early death that overtook them, describes this so-called tragedy as a poem. It certainly was poetic in form, but it was not poetry; nor was it tragedy. It was prose with a capital letter at the beginning of each line, and, what is now unendurable, turgid melodrama without action. In length its speeches were Shakspearean, but only in length. Although historical characters were introduced, it had no historical basis. The supposed wife of Leicester presents her lover to her husband as her brother—the guilty wife and her paramour exchange all the servants of the great castle of Kenilworth for strangers in the earl's absence. They attempt Leicester's murder in a way that is at once commonplace and cowardly. These two characters, Dunlap says,



were played by Hodgkinson and Mrs. Melmoth with great effect. He also says that Mrs. Hodgkinson as *Elwina*—the fainting and distressed heroine of melodrama—"first played an important part in this branch of the drama, and evinced great powers." Whatever success these players had, must have been entirely due to their declamation. Dunlap says the success of this play confirmed his attachment to the drama—it was in fact a failure. It was repeated for Richards' benefit, which also failed, and again tried in Philadelphia during the Autumn season of 1794, after which it was never revived. As an afterpiece to the tragedy, when Hodgkinson first produced it, Dunlap contributed an interlude called "Shelty's Travels," in which Hodgkinson's success as *Shelty* was as celebrated as Wignell's *Darby* had been in "Darby's Return."

The new English pieces produced in New York for the first time during the regular season were Mrs. Inchbald's "I'll Tell You

I'LL TELL YOU WHAT.	What,"	HIGHLAND REEL.
Col. Downright . . . Mr. Hallam	previously	Shelty . . . . . Mr. Hodgkinson
Anthony Euston . Mr. Hodgkinson	announced	McGilpin . . . . . Mr. Prigmore
Mr. Euston . . . . Mr. Prigmore	for Mr.	Sergeant Jack . . . . . Mr. King
Sir George Euston . . Mr. Ashton	Hodgkin-	Charley . . . . . Mr. Martin
Charles Euston . . . . Mr. Martin	son's bene-	Sandy . . . . . Mr. Bergman
Major Cyprus . . . . . Mr. King	fit in Phila-	Captain Dash . . . . Mr. Hammond
Sir Harry Harmless . Mr. Hammond	delphia,	Raasay . . . . . Mr. Kenna
Lady Euston . . . . Mrs. Hallam	but not given because of the yellow	Coll . . . . . Mr. Ashton
Lady Harriet Cyprus . Mrs. Kenna		Moggy McGilpin . Mrs. Hodgkinson
Young Lady . . Mrs. Hodgkinson		Jenny . . . . . Mrs. Hallam
Bloom . . . . . Mrs. Miller		

fever; O'Keefe's "Highland Reel," which proved exceedingly popular, and was included in the repertoires of all the new American companies; Cumberland's "Carmelite," in which Hodgkinson played *St. Valori*, and Mrs. Melmoth *Matilda*, a part in which her great abilities were

unequalled; the younger Colman's "Battle of Hexham," of which I have not been able to find the original cast; and O'Keefe's "World in

## CARMELITE.

St. Valori . . Mr. Hodgkinson  
Hildebrand . . Mr. Richards  
De Courcy . . . Mr. King  
Montgomeri . . Mr. Martin  
Gyfford . . . . Mr. Ashton  
Fitz Allan . . . Mr. Kenna  
Matilda . . . Mrs. Melmoth

a Village," the

least popular of  
all that prolific  
writer's pieces.  
Mrs. Inchbald's  
comedy had

been first acted at the Haymarket in 1785, and was well received, but in this country it was soon jostled aside by more popular productions. The first cast of the "Highland Reel" is especially worthy of remembrance because of the character

portrait of Martin as *Charley*, published in 1794, of which only one copy is known to exist. This one I picked out of the "five-cent box," at a second-hand bookstore in New York in 1880. The cast of the "World in a Village" is only noteworthy in showing the subordinate strength of the company. Mr. Bergman, who played the little part of *Jack*, was a musician and a member of the orchestra.

When the benefits began, new plays followed each other in rapid succession. Another of the younger Colman's pieces, the "Surrender of Calais," was brought out on Mrs. Henry's night, and Mrs. Inchbald's best comedy, "Every One has His Fault," was played for Mr. Ashton. In Colman's play, notwithstanding it was produced for Mrs. Henry's benefit, Mr. and Mrs. Hodgkinson had the best parts. A solecism in the cast was Hammond as *King Edward*, Williamson's part, when the play was first produced at the Haymarket in 1791. The plot

## WORLD IN A VILLAGE.

Dr. Grigsby . . . Mr. Hodgkinson  
Jollyboy . . . . . Mr. Hallam  
Alebut . . . . . Mr. Prigmore  
Charles Willows . . . Mr. King  
William Bellevue . . . Mr. Martin  
Capt. Mullenahack . Mr. Richards  
Sir Henry Check . . . Mr. Ashton  
Capt. Vansheisen . . . Mr. Ryan  
Jack . . . . . Mr. Bergman  
Hedgeworth . . . Mr. Hammond  
Briers . . . . . Mr. Woolls  
Willows . . . . . Mr. Heard  
Louisa . . . . . Mrs. Henry  
Maria . . . . . Mrs. Hallam  
Mrs. Alebut . . . Mrs. Pownall  
Mrs. Bellevue . . . Mrs. Kenna

of this piece was borrowed from a novel called "The Siege of Calais," published in 1751. In Mrs. Inchbald's comedy the characters of

SURRENDER OF CALAIS.

Eustache de St. Pierre . Mr. Henry  
La Gloire . . . . Mr. Hodgkinson  
Ribbemont . . . . Mr. Martin  
John de Vienne . . . Mr. Richards  
O'Carroll . . . . . Mr. King  
Edward III . . . . Mr. Hammond  
John D'Arie . . . . Mr. Ashton  
Sir Walter Mauny . . Mr. Woolls  
Sergeant . . . . . Mr. Prigmore  
Carpenter . . . . . Mr. Hallam  
Old Man . . . . . Mr. Heard  
Queen Phillipa . . . Mrs. Hallam  
Julia . . . . . Mrs. Henry  
Madelon . . . . Mrs. Hodgkinson

Lord Norland

and *Harmony*

were drawn

from her nov-

el, "A Simple

Story." The

solecism in

this cast was

Mr. Ashton

as *Harmony*.

EVERY ONE HAS HIS FAULT.

Lord Norland . . Mr. Richards  
Sir Robert Ramble . Mr. Martin  
Captain Irwin . Mr. Hodgkinson  
Placid . . . . . Mr. Hallam  
Solus . . . . . Mr. Prigmore  
Harmony . . . . Mr. Ashton  
Hammond . . . . Mr. Durang  
Edward . . A young gentleman  
Lady Elinor . . Mrs. Melmoth  
Mrs. Placid . . Mrs. Pownall  
Miss Wooburn . . Mrs. Hallam  
Miss Spinster . . Mrs. Hamilton

Its production in New

York had been anticipated by Mr. Wignell's company with a cast in every way superior. Mrs. Pownall chose for her benefit bill a piece called "Liberty Restored" and Dibdin's "Wedding Ring." Her selec-

LIBERTY RESTORED.

A la Grecque . Mr. Hodgkinson  
Ibrahim . . . . Mr. King  
Mustapha . . . . Mr. Martin  
Azim . . . . . Mr. Prigmore  
Selim . . . . . Mr. Bergman  
Orloff . . . . . Mr. Hallam  
Muley . . . . . Mr. Ashton  
Ismael . . . . Mr. Hammond  
Old Man . . . . Mr. Heard  
Son . . . . . Mr. West  
Alexina . . . . Mrs. Melmoth  
Lauretta . . . . Mrs. Hamilton  
Fatima . . . . Mrs. Wilson  
Paulina . . . . Mrs. Pownall

tion of the "Wed-

ding Ring" is

easy enough to

understand, as

her early fame

was associated with the part of *Lisetta* of

which she was the original when the opera

was first produced at Drury Lane in 1773.

The choice of the play, it must be confessed,

is a puzzle. In the fact that Mr. Prigmore a

WEDDING RING.

Zerbino . . . . Mr. Prigmore  
Pandolfo . . . . Mr. Richards  
Henrico . . . . Mr. King  
Lisetta . . . . Mrs. Pownall  
Margaretta . . Mrs. Hodgkinson

few weeks later produced a piece called the "Patriot, or Liberty Asserted," may be found a possible explanation of the phenomenon. In consequence of the French Revolution and the establishment of the

Swiss Confederation there was a great deal of cant about liberty with which the stage naturally sympathized. That there was either a public

## PATRIOT.

William Tell . Mr. Hodgkinson  
Melchdale . . . Mr. Prigmore  
Edwald . . . . . Mr. King  
Grisler . . . . . Mr. Richards  
Werner . . . . . Mr. Hallam  
Lieutenant . . . . Mr. Martin  
Provost . . . . . Mr. Ashton  
Bowman . . . . . Mr. West  
Serena . . . . . Mrs. Wilson  
Lucella . . . . . Mrs. Kenna  
Marina . . . . . Mrs. Melmoth

or a political demand for the pro-

duction of such pieces is made

clear by the fact

that in March of

this year, 1794,

a number of correspondents wrote to the *Daily Advertiser* in Philadelphia demand-

ing that the managers of the New Theatre should produce an opera called "Helvetic Liberty, or the Lass of the Lakes," founded on the story of William Tell. While Wignell resisted these appeals, it is not surprising that Prigmore, who always manifested a disposition to foist political allusions into his lines, should adopt the theme as a good one for a benefit play. Mrs. Pownall also may have found a reason for

## ROBIN HOOD.

Robin Hood . . . . Mr. King  
Little John . . . . Mr. Prigmore  
Baron Fitzherbert . Mr. Richards  
Edwin . . . . . Mr. Bergman  
Ruttekin . . . . Mr. Hodgkinson  
Will Scarlet . . . . Mr. Martin  
Allan-a-Dale . . . . Mr. Ashton  
Clorinda . . . Mrs. Hodgkinson  
Angelina . . . . Mrs. Pownall  
Stella . . . . . Mrs. Hallam  
Annette . . . . . Mrs. Wilson

her pro-

duction in

the same

feverish

condition

of public

feeling.

Prigmore's

afterpiece, "Nootka Sound" was a

pantomimic trifle whose only merit was in the fact that it was new.

There was a more genuine dramatic purpose in the other new pieces

## NOOTKA SOUND.

Captain Douglas . Mr. Prigmore  
Sam Stern . . . . Mr. Robbins  
Tom Grog . . . . Mr. Woolls  
Lieutenant . . . Mr. Bergman  
Don Guzman . . . Mr. King  
Don Frederick . . Mr. Martin  
Alknomook . . . Mr. West  
Wampumpoo . . . Mrs. Miller

## HOW TO GROW RICH.

Pave . . . . . Mr. Hodgkinson  
Hippy . . . . . Mr. Hallam  
Latitat . . . . . Mr. Martin  
Warford . . . . . Mr. King  
Sir Thomas Roundhead . Mr. Richards  
Sir Charles Dazzle . . . Mr. Ashton  
Plainly . . . . . Mr. Hammond  
Smalltrade . . . . Mr. Prigmore  
Lady Henrietta . . . Mrs. Hallam  
Rosa . . . . . Mrs. Hodgkinson  
Miss Dazzle . . . . Mrs. Wilson  
Betty . . . . . Mrs. Hamilton

presented at benefits during the season, Mrs. Hodgkinson giving Mr. MacNally's "Robin Hood," Mr. Hallam Reynold's new comedy, "How to Grow Rich," and Mr. King O'Keefe's "Young Quaker" at a first attempt, and Mrs. Inchbald's "Midnight Hour" for his second benefit. Besides these, a ballet, that was original at least in name, the "Huntress, or Tammany's Frolics," was produced by Miller, Bergman, Durang and Mrs. Wilson. In this skit Mr. Ashton was *Tammany*, and Mrs. Wilson the *Huntress*. The interest in "Robin Hood" was to a great extent owing to the music by Shields, which was excellent.

## YOUNG QUAKER.

Young Sadboy . Mr. Hodgkinson  
 Old Sadboy . . . Mr. Richards  
 Chronicle . . . Mr. Prigmore  
 Captain Ambush . . Mr. Martin  
 Spatterdash . . . Mr. King  
 Clod . . . . . Mr. Hallam  
 Shadrach . . . Mr. Hammond  
 Malachi . . . . Mr. Woolls  
 Lounge . . . . . Mr. West  
 Twig . . . . . Mr. Durang  
 Lady Rounceval . . Mrs. Miller  
 Dinah Primrose . Mrs. Hallam  
 Araminta . . Mrs. Hodgkinson  
 Pink . . . . . Mrs. Pownall  
 Judith . . . . Mrs. Hamilton  
 Mrs. Millefluer . . Mrs. Kenna

In this opera Goldsmith's *Edwin and Angelina* were introduced among the legendary heroes and heroines of Sherwood Forest.

## MIDNIGHT HOUR.

Marquis . Mr. Hodgkinson  
 General . . Mr. Richards  
 Nicholas . . Mr. Prigmore  
 Sebastian . . Mr. Martin  
 Matthias . . Mr. Hammond  
 Ambrose . . . Mr. West  
 Julia . . . . Mrs. Wilson  
 Flora . . . . Mrs. Pownall  
 Cicely . . . Mrs. Hamilton

Its performance in Philadelphia antedated that in New York. Reynolds' comedy, "How to Grow Rich," had some merit, but failed to obtain the popularity of the "Dramatist." Its performance in New York was not anticipated by the Philadelphia company. Although the "Young Quaker" was originally acted as early as 1783, and was one of O'Keefe's most amusing works, this first production in America was delayed, no doubt, to avoid offense to the Quaker element. Mrs. Inchbald's "Midnight Hour" was "considerably altered from the French," but it proved an interesting play, as so many English pieces from the same source have done ever since.

The new casts of the familiar pieces form the basis of an interesting study of the condition of the Old American Company under the domination of Hodgkinson. In these casts the absence of Mr. and Mrs. Henry, the subordination of Mrs. Pownall to Mrs. Hodgkinson, and the prominence of Mrs. Melmoth are especially noteworthy. In

## NEW CASTS OF FAMILIAR PIECES.

## BEGGAR'S OPERA.

Macheath . . . Mr. Hodgkinson  
 Peachum . . . Mr. Prigmore  
 Lockit . . . Mr. Ashton  
 Filch . . . Mr. Martin  
 Mat o' the Mint . . Mr. King  
 Polly . . . Mrs. Hodgkinson  
 Lucy . . . Mrs. Pownall  
 Mrs. Peachum . . Mrs. Miller  
 Mrs. Coaxer . . Mrs. Hamilton  
 Mrs. Slammekin . Mrs. Wilson

## BELLE'S STRATAGEM.

Doricourt . . Mr. Hodgkinson  
 Flutter . . Mr. Hallam  
 Sir George Touchwood . Mr. King  
 Hardy . . Mr. Prigmore  
 Letitia Hardy . Mrs. Hodgkinson  
 Widow Racket . Mrs. Melmoth

## BOLD STROKE FOR A HUSBAND.

Don Julio . . Mr. Hodgkinson  
 Don Vincentio . . Mr. Martin  
 Don Caesar . . Mr. Prigmore  
 Don Carlos . . Mr. King  
 Don Garcia . . Mr. Hammond  
 Gasper . . Mr. Richards  
 Victoria . . Mrs. Wilson  
 Olivia . . Mrs. Hallam  
 Laura . . Mrs. Kenna  
 Minette . . Mrs. Pownall  
 Marcella . . Mrs. Hamilton  
 Sancha . . Mrs. Long

## CATHARINE AND PETRUCHIO.

Petruchio . . Mr. Hodgkinson  
 Catharine . . Mrs. Long

## CATO.

Cato . . Mr. Hallam  
 Portius . . Mr. Henry  
 Juba . . Mr. Hodgkinson  
 Sempronius . . Mr. Richards  
 Marcius . . Mr. Martin

Syphax . . Mr. Ashton  
 Lucius . . Mr. Kenna  
 Decius . . Mr. Woolls  
 Marcia . . Mrs. Melmoth  
 Lucia . . Mrs. Hallam

## CROSS PURPOSES.

Chapeau . . Mr. Hallam  
 Robin . . Mr. Martin  
 Grub . . Mr. Prigmore  
 Mrs. Grub . . Mrs. Long

## FAIR PENITENT.

Scioto . . Mr. Henry  
 Horatio . . Mr. Hodgkinson  
 Lothario . . Mr. Hallam  
 Altamont . . Mr. Martin  
 Calista . . Mrs. Melmoth  
 Lavinia . . Mrs. Hallam

## GAMESTER.

Beverly . . Mr. Hodgkinson  
 Stukely . . Mr. King  
 Lewson . . Mr. Hallam  
 Mrs. Beverly . . Mrs. Melmoth

## GUARDIANS OUTWITTED.

Colonel Feignwell . . Mr. Hallam  
 Periwinkle . . Mr. Prigmore  
 Obadiah Prim . . Mr. Henry  
 Freeman . . Mr. Martin  
 Sir Philip Modelove . Mr. Ashton  
 Tradelove . . Mr. King  
 Simon Pure . . Mr. Woolls  
 Ann Lovely . . Mrs. Henry  
 Mrs. Prim . . Mrs. Hamilton  
 Betty . . Mrs. Kenna

Obadiah Prim . . Mr. Prigmore  
 Ann Lovely . . Mrs. Hallam

## HEIRESS.

Clifford . . Mr. Hodgkinson  
 Sir Clement Flint . Mr. Richards

Lord Gayville . . Mr. Martin  
 Alscrip . . Mr. Prigmore  
 Blandish . . Mr. Ashton  
 Rightly . . Mr. King  
 Prompt . . Mr. Woolls  
 Lady Emily . . Mrs. Hallam  
 Miss Alscrip . . Mrs. Pownall  
 Miss Alten . . Mrs. Hodgkinson  
 Mrs. Blandish . . Mrs. Miller  
 Tiffany . . Mrs. Wilson

## HOB IN THE WELL.

Hob . . Mr. Hallam  
 Dick . . Mr. Martin  
 Roger . . Mr. Prigmore  
 Flora . . Mrs. Kenna

## INKLE AND YARICO.

Inkle . . Mr. King  
 Curry . . Mr. Henry  
 Trudge . . Mr. Hallam  
 Yarico . . Mrs. Hallam

## IRISH WIDOW.

Widow Brady . . Mrs. Wilson

## ISABELLA.

Biron . . Mr. Hodgkinson  
 Count Baldwin . . Mr. Richards  
 Carlos . . Mr. King  
 Villeroy . . Mr. Hallam  
 Belford . . Mr. Hammond  
 Sampson . . Mr. Prigmore  
 Pedro . . Mr. West  
 Child . . Master Pownall  
 Isabella . . Mrs. Melmoth  
 Nurse . . Mrs. Hamilton

## JANE SHORE.

Hastings . . Mr. Hodgkinson  
 Gloster . . Mr. Hallam  
 Dumont . . Mr. Henry  
 Belmour . . Mr. Martin  
 Jane Shore . . Mrs. Henry  
 Alicia . . Mrs. Melmoth

regard to Mrs. Pownall, Dunlap said had she been permitted by Hodgkinson to play *Margaretta* in "No Song No Supper," Mrs. Hodgkinson would not have played the part again. This conclusion may be doubted. Mrs. Pownall could easily have asserted her rank had not the public of Philadelphia and New York been alike indifferent to her

## NEW CASTS OF FAMILIAR PIECES.

<b>JEALOUS WIFE.</b>		<b>LYAR.</b>	Prince of Wales . . . Mr. Martin
Mrs. Oakly . . . . .	Mrs. Long	Young Wilding . Mr. Hodgkinson	Tressel . . . . . Mr. King
<b>JULIUS CÆSAR.</b>		<b>MACBETH.</b>	Queen Elizabeth . Mrs. Melmoth
Julius Cæsar . . . . .	Mr. Richards	Macbeth . . . . . Mr. Hodgkinson	Lady Anne . . . . . Mrs. Hallam
Marc Antony . . . . .	Mr. Hodgkinson	Macduff . . . . . Mr. Hallam	
Brutus . . . . .	Mr. Hallam	Banquo . . . . . Mr. Richards	<b>RIVALS.</b>
Cassius . . . . .	Mr. Henry	Lady Macbeth . . Mrs. Melmoth	Bob Acres . . . . . Mr. Hodgkinson
Octavius . . . . .	Mr. Martin		Captain Absolute . . Mr. Hallam
Casca . . . . .	Mr. King		Lydia Languish . . . Mrs. Hallam
Trebonius . . . . .	Mr. Woolls	<b>MOURNING BRIDE.</b>	Julia . . . . . Mrs. Melmoth
Pindarus . . . . .	Mr. Hammond	Osmyn . . . . . Mr. Hodgkinson	
Decius Brutus . . . .	Mr. Ashton	Manuel . . . . . Mr. Richards	<b>SUCH THINGS ARE.</b>
Metellus Cimba . . . .	Mr. Ryan	Heli . . . . . Mr. King	Arabella . . . . . Mrs. Melmoth
Lucius . . . . .	Mr. Bergman	Gonzales . . . . . Mr. Kenna	<b>SULTAN.</b>
Cinna . . . . .	Mr. Prigmore	Zara . . . . . Mrs. Melmoth	Solyman . . . . . Mr. Richards
Marcellus . . . . .	Mr. Bisset	Almeria . . . . . Mrs. Long	Osmyn . . . . . Mr. Prigmore
Lucilius . . . . .	Mr. West		Elmira . . . . . Mrs. Hallam
Artimedorus . . . . .	Mr. O'Reilly	<b>NEW PIERAGE.</b>	Ismena . . . . . Mrs. Pownall
Portia . . . . .	Mrs. Melmoth	Vandercrab . . . . Mr. Hallam	Roxalana . . . . . Mrs. Melmoth
Calphurnia . . . . .	Mrs. Hallam	Charles . . . . . Mr. Hodgkinson	
<b>LIONEL AND CLARISSA.</b>		Lady Charlotte . . Mrs. Melmoth	<b>TAMERLANE.</b>
Lionel . . . . .	Mr. Hodgkinson	Miss Harley . . . . Mrs. Hallam	Tamerlane . . . . . Mr. Hodgkinson
Colonel Oldboy . . . .	Mr. Prigmore		Bajazet . . . . . Mr. Hallam
Sir John Flowerdale . .	Mr. King	<b>PERCY.</b>	Moneses . . . . . Mr. King
Harman . . . . .	Mr. Hammond	Percy . . . . . Mr. Hodgkinson	Axalla . . . . . Mr. Martin
Jessamy . . . . .	Mr. Martin	Earl Douglas . . . . Mr. Hallam	Arpasia . . . . . Mrs. Melmoth
Jenkins . . . . .	Mr. Woolls	Lord Raby . . . . . Mr. King	Selima . . . . . Mrs. Hallam
Clarissa . . . . .	Mrs. Pownall	Sir Hubert . . . . . Mr. Prigmore	
Diana . . . . .	Mrs. Hodgkinson	Edric . . . . . Mr. Martin	<b>TRUE-BORN IRISHMAN.</b>
Lady Oldboy . . . . .	Mrs. Hamilton	Harcourt . . . . . Mr. Ashton	O'Dogherty . . . . . Mr. King
Jenny . . . . .	Mrs. Hallam	Elwina . . . . . Mrs. Melmoth	Hamilton . . . . . Mr. Richards
<b>LOVE IN A CAMP.</b>		Birtha . . . . . Mrs. Hallam	Count Mushroom . . Mr. Martin
Captain Patrick . . . .	Mr. King		Major Gamble . . . Mr. Prigmore
Fehrbellin . . . . .	Mr. Ashton	<b>POOR SOLDIER.</b>	Mrs. Diggerty . . . Mrs. Henry
Rupert . . . . .	Mr. Woolls	Darby . . . . . Mr. Hallam	Lady Kinnegad . . . Mrs. Kenna
Father Luke . . . . .	Mr. Richards	Norah . . . . . Mrs. Wilson	Lady Bab Frightful . Mrs. Miller
Darby . . . . .	Mr. Prigmore	Kathleen . . . . . Mrs. Pownall	Lady Farrel . . . . Mrs. Hallam
Quiz . . . . .	Mr. Bergman		
Adjutant . . . . .	Mr. Hammond	<b>RICHARD III.</b>	<b>VENICE PRESERVED.</b>
Mabel Flourish . . . .	Mr. Martin	Richard . . . . . Mr. Hodgkinson	Pierre . . . . . Mr. Hallam
Flora . . . . .	Mrs. Wilson	Henry VI. . . . . Mr. Henry	Jaffier . . . . . Mr. Hodgkinson
Norah . . . . .	Mrs. Pownall	Richmond . . . . . Mr. Hallam	Priuli . . . . . Mr. King
		Buckingham . . . . Mr. Prigmore	Belvidera . . . . . Mrs. Melmoth

abilities. She sang *Polly* in the "Beggar's Opera" after Mrs. Hodgkinson had been heard in the part. She had many good parts in which her singing and acting were displayed to great advantage. Hodgkinson was able to keep her in the background, because then, as now, youth and beauty were preferred to mere artistic merit. With Mrs. Melmoth and Mrs. Henry the case was different. Through Hodgkinson's manipulations of public sentiment and Hallam's quiescence, a call was created in Mrs. Melmoth's behalf; she appeared, and her abilities at once enabled her to usurp the place that Henry had held in reserve for his wife. It was peculiarly easy for Hodgkinson to achieve his purpose of dethroning Henry. His popularity was at its height. Even the press, blinded by his versatile talents and accomplishments, gave him assistance. A remarkable instance of this was afforded by the *Daily Advertiser*, when Henry played his favorite part of *Beverly* in the "Gamester," on the 22d of March, with Mrs. Henry as *Mrs. Beverly*. The house was a thin one, and thereupon the public was told that this was owing to the preoccupation of parts by incompetent persons, when others more capable were willing to play them. Henry yielded; and on the 28th of May following, Hodgkinson played *Beverly*, and Mrs. Melmoth *Mrs. Beverly*. After this, Mr. and Mrs. Henry appeared in only one new play, the former as *St. Pierre* and the latter as *Julia* in the "Surrender of Calais" for Mrs. Henry's benefit. Subsequently Mrs. Henry played the title-role in "Jane Shore," with Henry as *Dumont*, and *Ann Lovely* in "Guardians Outwitted," an alteration of Mrs. Centlivre's "Bold Stroke for a Wife," with Henry as *Obadiah Prim*. In the latter they made their last appearances on the stage, negotiations for the sale of Henry's interest in the theatre being consummated a few days later. With the disappearance of the Henrys



this season was also the final retirement of Mrs. Long, formerly Miss Cheer, who no longer found favor with the new generation of playgoers.

Hodgkinson's popularity, great as it was, was often severely strained. An incident that happened early in the season of 1793-4 is a curious illustration of his manner of alienating his friends. One evening in December he was late in making his appearance, in consequence of which he was hissed by one or two persons in the audience. Putting on an air of authority, Hodgkinson demanded the cause of the dissatisfaction, and he then went on to tell how Mrs. Hodgkinson had been insulted on the way to the theatre, and how he had beaten the ruffian. The manner and language in which his story was conveyed gave offense to persons who were not disposed to find fault with his tardiness on a single occasion. In his speeches Hodgkinson seldom failed to give offense, and this he often aggravated by communications in the newspapers. An unfortunate affair of this kind happened when he came on the stage as *Captain Flash* in "Miss in Her Teens," on the 8th of March, 1794. He wore an English uniform, as he was bound to do, but some unreasoning French partisans among the "fierce democracy" of Tammany Hall hissed him, and ordered him to "take it off." Instead of appealing to long-established custom, and the propriety of an English officer wearing an English uniform in an English farce, he appeased the French party by saying he represented a coward and a bully, which, of course, incensed the English partisans in the audience. Then, to make bad worse, he wrote to the *Daily Advertiser*, professing to give the exact words of his speech.<sup>1</sup> The statement

<sup>1</sup> HODGKINSON'S SPEECH.—*First Corrected Version*.—Sir: The character I am going to portray is a bully and a coward, and however you may choose to quarrel with a red coat,

you would probably be a great deal more offended had I improperly disgraced the uniform of this or any other country by wearing it on the back of a poltroon.

in which this speech was contained, was signed "Verax;" but, as it failed to give satisfaction, Hodgkinson, on the 13th of March, 1794, printed a card<sup>1</sup> over his own name, in which he endeavored still further to soften his unfortunate phraseology. The result was that he made enemies in both factions, in a trivial matter that he could safely have left to his audience.

This man, at once so impulsive and so prone to juggle with the truth, was often the victim of his own disingenuousness; but John Henry, and even Mrs.

## MR. AND MRS. HENRY'S PARTS.

<i>Plays.</i>	<i>Mr. Henry.</i>	<i>Mrs. Henry.</i>
Alexander the Great . . . . .		Statira
Chapter of Accidents . . . . .		Cecelia
Don Juan . . . . .		Donna Anna
Earl of Essex . . . . .		Countess of Rutland
Gamester . . . . .	Beverly . . . . .	Mrs. Beverly
Guardians Outwitted . . . . .	Obadiah Prim . . . . .	Ann Lovely
Irishman in London . . . . .	Delany . . . . .	
Jane Shore . . . . .	Dumont . . . . .	Jane Shore
Julius Caesar . . . . .	Cassius . . . . .	
Merchant of Venice . . . . .	Shylock . . . . .	Portia
Notoriety . . . . .		Sophia Strangeway
Rival Candidates . . . . .	General Worry . . . . .	
Road to Ruin . . . . .	Old Dornton . . . . .	
Surrender of Calais . . . . .	St. Pierre . . . . .	Julia
True-Born Irishman . . . . .	O'Dogherty . . . . .	Mrs. Diggerty
Wild Oats . . . . .	Ephraim Smooth . . . . .	Lady Amaranth
World in a Village . . . . .		Louisa

When the public demand for better performers was made in Philadelphia, in 1791, Henry was prevented by his partner from moving in the matter, the latter promising the mission

<sup>1</sup> HODGKINSON'S CARD.—The situation I was placed in on Saturday evening last, and the explanation I was compelled to enter into, having given an opportunity to some evil-minded person to grossly mistake my words, I beg, through the medium of your paper, to lay before that part of the public who have

heard the fabrication the true meaning of what I said—"However angry you may be at the sight of a red-coat, you would probably be more displeased, had I appeared in the uniform of this or any other country, usually worn on the stage, for a character that is a disgrace to his cloth, by being a bully and a

to England to engage recruits to Wignell. Jealousy of Wignell afterward led Hallam to side with Henry. While Hallam escaped animadversion almost entirely, Henry, in consequence, became very unpopular in the Quaker City, where, as late as January, 1793, he felt obliged to deny the calumnies then current in regard to his unwillingness to strengthen the Old American Company under oath. To some extent, a like feeling against him was cherished in New York, but there the opposition in the main was within his own theatrical household. One by one, under various pretexts, he saw his favorite roles slipping out of his keeping. Hodgkinson now played *Othello*, and wrested *Beverly* from him, with a public insult in the newspapers impugning his capacity. Even *O'Flaherty*, in which he was long unrivalled, was given to Hodgkinson's prospective brother-in-law, King. For a brief period after the reorganization, Mrs. Henry enjoyed a better fortune. She had at last become what she had long aspired to be—the leading tragic actress on the American stage. While Henry retained *Shylock*, she was the *Portia*; when Henry played *Dumont* in "Jane Shore," she was the heroine; when Henry appeared as *Beverly* for the last time, she was *Mrs. Beverly*. A few parts that had formerly belonged to Mrs. Morris were accorded her, as the *Countess of Rutland* in the "Earl of Essex," and she now played *Statira* in "Alexander the Great," and *Ann Lovely* in "A Bold Stroke for a Wife" under its new name. With Mrs. Hodgkinson filling the first place in opera and the

poltroon." This was my meaning, and so plain, that I thought to misrepresent it was impossible; for I trust it will need no great argument to convince that if I, who have constantly worn a British uniform for a British officer, had upon this occasion altered it, I might have expected that just resentment

which pointed insult deserves. However, upon this, as every other occasion, I trust to the candor of my fellow-citizens at large, and leave the being, capable of an endeavor at injury, to the disappointment and malice of his own heart.

JOHN HODGKINSON.

romps; Miss Tuke, now Mrs. Hallam, in comedy, and Mrs. Melmoth in tragedy, there was no place in her husband's company for Mrs. Henry, who had been such a great favorite for many years, growing up from childhood on the American stage, as there was no place for Henry himself in the company he had twice reorganized.

At last, wearied by opposition, Henry offered, through his friend, Hugh Smith, to sell his interest in the property to Hodgkinson for \$10,000. Hodgkinson was not only willing but anxious to buy; and Hallam assented, stipulating, however, that he should be the purchaser from Henry, and that Hodgkinson should repurchase from Hallam. To this Hodgkinson agreed, but he afterward claimed that Hallam had bought one-half the property from Henry, but reconveyed only two shares, one-third, out of six. The property at this time was burdened by an annuity to Stephen Woolls, of which a full half was saddled upon Hodgkinson.

John Henry's death followed quickly upon his retirement. The worry and anxiety that had induced him to sell his interest in the Old American Company undermined his health, and he died of a rapid consumption on the 16th of October, 1794, in the forty-eighth year of his age, on a sloop on Long Island Sound. He was buried in the sand on Fisher's Island in the Sound, but his remains were disinterred the next day and taken for reburial to Bristol. Mrs. Henry never recovered from the shock of Mr. Henry's death, and died at her home, in the rear of the Southwark Theatre, on the 28th of April, 1795, a raving maniac.

## CHAPTER VI.

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### HALLAM AND HODGKINSON, 1794-5.

UNDER NEW MANAGEMENT—LAST SEASON IN PHILADELPHIA—SOME NEW  
PLAYERS—MR. AND MRS. MARRIOTT—BENJAMIN CARR—"CHIMERA"  
—THE SEASON IN NEW YORK—DUNLAP'S SECOND TRAGEDY—  
ESTIMATES OF THE ACTING—RYAN'S DEATH.

THE Old American Company, under the management of Hallam and Hodgkinson, ventured to Philadelphia in the Autumn while the Chestnut Street Theatre Company was absent at Baltimore, reopening the old Southwark Theatre on the 22d of September, 1794, with a prelude called "Old and New Houses," in which the characters were taken by Hodgkinson, King, Martin, Ryan, Mrs. Miller, and others. The old house was now advertised as the Theatre in Cedar Street. The names of West, Heard, Bisset, Mr. and Mrs. Kenna and Mrs. Long, as well as those of Mr. and Mrs. Henry, were no longer in the bills. In their stead was a number of new candidates for public favor, none of whom, however, succeeded in making any deep impression. The prelude recited on the opening night was not printed, but it is easy to imagine its rhymed platitudes. As a matter of course, the Philadelphians were told that they had a place in their generous hearts for their earnest servants of the old theatre, who had just returned to them, as well as for the excellent performers of the new house. According to Dunlap, however, such of the citizens as were friends of the drama

gave their countenance to the splendid establishment of Wignell and Reinagle, and frowned on those whom they regarded as intruders. Whatever may be the value of this statement, it is certain that Hallam and Hodgkinson put their welcome to a full test and refused to retire from the field until the company at the new theatre was ready to begin the season of 1794-5.

This season was the last ever played by the Old American Company in Philadelphia. With Mr. and Mrs. Hallam's benefit on the 4th of December, this old temple of the drama closed its doors upon a past that covered more than twenty-eight years. For the future it was to stand untenanted, or be given over to itinerant mountebanks or strolling companies. In as marked contrast as was the new theatre with the old, was the repertory at both houses in 1794, with the lists of performances before and after the Revolution. Theatrical taste had undergone a complete change. Few of the works of the older dramatists were in the bills, and of these the tragedies that were retained at the Southwark were such as displayed the powers of Mrs. Melmoth in comparison with the abilities of

## LIST OF PERFORMANCES.

1794.

Sept. 22—Old and New Houses.

Grecian Daughter . . . Murphy

Romp . . . . . Bickerstaff

24—Love in a Village . . . Bickerstaff

26—Young Quaker . . . . O'Keefe

Midnight Hour . . Mrs. Inchbald

29—Fair Penitent . . . . . Rowe

No Song No Supper . . . Hoare

Oct. 1—Young Quaker.

Padlock . . . . . Bickerstaff

3—Percy . . . . . Miss More

Highland Reel . . . . O'Keefe

6—I'll Tell You What . Mrs. Inchbald

Quaker . . . . . Dibdin

8—Dramatist . . . . . Reynolds

Danaides . . Quenet and Pelisier

10—Robin Hood . . . . MacNally

Danaides.

13—Bold Stroke for a Husband

Mrs. Cowley

Danaides.

15—Macbeth . . . . . Shakspeare

Rival Candidates . . . . Bate

17—Beggars' Opera . . . . . Gay

Three Weeks after Marriage

Murphy

18—Tammany . . . . . Mrs. Hatton

Bold Stroke for a Wife

Mrs. Centlivre

20—Beggars' Opera.

Three Weeks after Marriage.

- Oct. 22—World in a Village . . . O'Keefe  
 High Life below Stairs . Townley  
 24—Barbarossa . . . . . Browne  
 Two Philosophers.  
 No Song No Supper.  
 27—Wild Oats . . . . . O'Keefe  
 Don Juan.  
 29—Fatal Deception . . . . Dunlap  
 Rosina . . . . . Mrs. Brooke  
 31—Carmelite . . . . . Cumberland  
 Bold Stroke for a Wife.  
 Nov. 1—West Indian . . . . Cumberland  
 Sophia of Brabant.  
 3—Such Things Are . Mrs. Inchbald  
 Intrigues of a Morning  
 Mrs. Parsons  
 (Ashton and Woolls' benefit.)  
 5—Young Quaker.  
 Highland Reel.  
 (King and Richards' benefit.)  
 7—Battle of Hexham . . . Colman, Jr  
 Citizen . . . . . Murphy  
 (Mr. Munto and Mrs. Solomon's  
 benefit.)  
 10—Tammany.  
 True-Born Irishman . . . Macklin  
 (Mrs. Miller, Mrs. Hamilton and  
 Mr. Ryan's benefit.)  
 12—Gamester . . . . . Moore  
 Wedding Ring . . . . . Dibdin  
 (Mrs. Melmoth and Mrs. Pownall's  
 benefit.)  
 14—Love's Frailties . . . . Holcroft  
 Busybody . . . . . Mrs. Centlivre  
 (Mr. and Mrs. Hallam's benefit.)  
 17—Alexander the Great . . . Lee  
 Chimera . . . . . Mrs. Marriott  
 (Mr. and Mrs. Marriott's benefit.)  
 19—Country Girl . . . . . Garrick  
 Birth of Harlequin.  
 (Mrs. King, Mr. Durang and Mr.  
 Berwick's benefit.)  
 21—Love's Frailties.  
 Bird Catcher.  
 Harlequin Pastry Cook.  
 (Mr. Ashton and Mad. Gardie's  
 benefit.)

Mrs. Whitlock. This distinguished actress made her first appearance in Philadelphia on the opening night as *Euphrasia* in the "Grecian Daughter," and a week later she played *Calista* in the "Fair Penitent." Among the pieces presented during the season that were new to Philadelphia, were Mrs. Hatton's "Tammany," and Dunlap's "Fatal Deception." The first of the pieces, never before produced, was a pantomime called the "Danaïdes" by M. Quenet, a dancer in the company—the music by M. Pelisier. It was very popular, and was followed by another pantomime, "Sophia of Brabant," in which Madame Gardie was the heroine. This work differed from anything that had ever before been seen on our stage. It was the first attempt at serious pantomime in this country, and Madame Gardie as *Sophia* gave theatre-goers a delight altogether new. Her figure, face and action were enchanting. "The appearance and

manner of this lady," said a New York critic a few weeks later, "are prepossessing beyond any example on our stage." These pantomimes were the only new pieces produced during the regular season, the others being brought forward at the benefits. Ashton and Woolls were first in the field, offering Mrs. Parsons' "Intrigues of a Morning;" the Marriotts produced a piece by

Mrs. Marriott called "Chimera, or Effusions of Fancy;" the Hallams brought out Holcroft's new comedy, "Love's Frailties;" Mrs. King and Messrs. Durang and Berwick gave Garrick's "Country Girl," based on Wycherly's "Country Wife," its first American production; the younger Hallam and Mr. Carr gave Thomas Morton's "Children in the Wood," with additional songs by Mr. Carr; and the Hodgkinsons closed the list with Cobb's "Haunted Tower." Mr. and Mrs. Hodgkinson's benefit was advertised for the 1st of December, but it was postponed till the 2d because of the illness of the lady and Mr. Prigmore, Mr. King finally taking Prigmore's part of the *Baron of Oakland*. The additional songs by Mr. Carr to the "Children in the Wood" was not the only time during the season that liberties were taken with the author, for the "Battle of Hexham" was advertised "with alterations by Mr. Hodgkinson."

Only two casts were advertised in the newspapers this season—those of the "Young Quaker" and the "Midnight Hour." These, however, show a number of additions to the company. Mr. Munto

- Nov. 24—Suspicious Husband . . . Hoadley  
Children in the Wood . . . Morton  
(Hallam, Jr., and Carr's benefit.)  
26—Notoriety . . . . . Reynolds  
Hunt the Slipper . . . . . Knapp  
(Prigmore and Martin's benefit.)  
28—Wild Oats.  
Romp.  
(Nelson and Mrs. Wilson's benefit.)  
Dec. 2—Haunted Tower . . . . . Cobb  
Lyar . . . . . Foote  
(Mr. and Mrs. Hodgkinson's  
benefit.)  
4—Young Quaker.  
Two Philosophers.  
Children in the Wood.  
(Mr. and Mrs. Hallam's benefit.)



appeared as *Lounge* and Miss Hatton as *Goliah* in the former, while Mr. Berwick made his first appearance as *Matthias* and Mrs. Marriott

## YOUNG QUAKER.

Young Sadboy . Mr. Hodgkinson  
Chronicle . . . . Mr. Prigmore  
Clod . . . . . Mr. Hallam  
Captain Ambush . Mr. Martin  
Shadrach Boaz . Mr. Hammond  
Old Sadboy . . . Mr. Richards  
Malachi . . . . . Mr. Woolls  
Lounge . . . . . Mr. Munto  
Twig . . . . . Mr. Durang  
Goliah . . . . . Miss Hatton  
Spatterdash . . . Mr. King  
Araminta . . Mrs. Hodgkinson  
Pink . . . . . Mrs. Pownall  
Lady Rounceval . Mrs. Miller  
Mrs. Millefluer . Mrs. Hamilton  
Judith . . . . . Mrs. King  
Dinah Primrose . Mrs. Hallam

effected her Ameri-

can *debut* as *Julia*

in the latter. Mr.

Marriott, who was

announced as from

the Edinburgh

Theatre, appeared

for the first time in this country as *Lothario*

in the "Fair Penitent." Besides these there

were other debutants, including Benjamin

Carr, who probably made his first ap-

pearance as *Young Meadows* in "Love

in a Village," with Munto as *Eustace*, and Mrs. Solomon as *Lucinda*, on the 24th of September. Mr. Nelson's first appearance was probably as *Lubin* in the "Quaker," on the 1st of October. These opinions are based on the facts that these were their opening parts in New York the following season. All the New York casts extant for the season of 1794-5, of pieces that were played in Philadelphia during the season of 1794, are appended as an illustration of the last work of the Old American Company at the Southwark Theatre. These casts may be accepted as substantially accurate for both cities, and their use in this place seems necessary to indicate the parts played by the new members of the company in Philadelphia. As "Love in a Village" was played on the second night of the Southwark season, it is fair to assume that the *Young Meadows*, *Eustace* and *Lucinda* were the same in both cities. Mr. Carr was a resident of Philadelphia, where he was in busi-

## MIDNIGHT HOUR.

Marquis . Mr. Hodgkinson  
Sebastian . . . Mr. Martin  
Nicholas . . . Mr. Prigmore  
Matthias . . . Mr. Berwick  
Ambrose . . . Mr. Ryan  
General . . . Mr. Richards  
Julia . . . . Mrs. Marriott  
Cicely . . . Mrs. Hamilton  
Flora . . . . Mrs. Pownall

ness as a music publisher and dealer in music. He had a pleasing and comprehensive voice, and as *Young Meadows* he displayed good sense and modesty united to a perfect knowledge of his profession as a musician. Munto as *Eustace* was manly and pleasing. He was timid, however, and seems to have been without stage experience. Mrs. Solo-

## NEW YORK CASTS OF PHILADELPHIA PRODUCTIONS.

## ALEXANDER THE GREAT.

Alexander . . . Mr. Hodgkinson  
Lysemachus . . . Mr. Hallam  
Clytus . . . Mr. Marriott  
Roxana . . . Mrs. Melmoth  
Statira . . . Mrs. Marriott  
Parisatus . . . Miss Chaucer

## BUSYBODY.

Marplot . . . Mr. Hallam  
Sir George Airy . Mr. Hallam, Jr  
Sir Francis Gripe . Mr. Prigmore  
Charles . . . Mr. Martin  
Miranda . . . Mrs. Hallam  
Patch . . . Mrs. Hamilton

## CHILDREN IN THE WOOD.

Walter . . . Mr. Hodgkinson  
Lord Alford . . . Mr. Carr  
Sir Rowland . . . Mr. Marriott  
Apathy . . . Mr. Nelson  
Gabriel . . . Mr. Martin  
Oliver . . . Mr. Lee  
Children, . . . { Miss Harding  
                    { Miss Solomon  
Lady Helen . . . Mrs. Solomon  
Josephine . . . Mrs. Hodgkinson  
Winifred . . . Mrs. Hamilton

## COUNTRY GIRL.

Moody . . . Mr. Hodgkinson  
Sparkish . . . Mr. Martin  
Harcourt . . . Mr. Marriott  
Belville . . . Mr. Hallam, Jr  
Will . . . Mr. Miller  
Peggy . . . Mrs. Hodgkinson  
Alithea . . . Mrs. Solomon  
Lucy . . . Mrs. Pownall

## GAMESTER.

Beverly . . . Mr. Hodgkinson  
Lewson . . . Mr. Marriott  
Charlotte . . . Mrs. Marriott  
Mrs. Beverly . . Mrs. Melmoth

## HAUNTED TOWER.

Lord William . Mr. Hodgkinson  
Oatland . . . Mr. King  
Edward . . . Mr. Martin  
Charles . . . Mr. Carr  
Hugo . . . Mr. Richards  
De Courcey . . Mr. Hallam, Jr  
Robert . . . Mr. Nelson  
Lewis . . . Mr. Berwick  
Lady Elinor . . Mrs. Pownall  
Adela . . . Mrs. Hodgkinson  
Cicely . . . Mrs. Solomon  
Maud . . . Mrs. Hamilton

## HIGHLAND REEL.

Sandy . . . Mr. Carr

## LOVE IN A VILLAGE.

Young Meadows . Mr. Carr  
Hodge . . . Mr. Hallam  
Eustace . . . Mr. Munto  
Justice Woodcock . Mr. Prigmore  
Sir William Meadows

Mr. Richards

Hawthorn . . . Mr. Hodgkinson  
Madge . . . Mrs. Pownall  
Lucinda . . . Mrs. Solomon  
Deborah . . . Mrs. Hamilton  
Rosetta . . . Mrs. Hodgkinson

## LOVE'S FRAILTIES.

Craig Campbell . . Mr. Hallam  
Muscadel . . . Mr. Hodgkinson  
Sir Gregory Oldwit, Mr. Prigmore  
Seymour . . . Mr. Marriott  
James . . . Mr. Martin  
Lady Fancourt . . Mrs. Hallam  
Lady Louisa . . . Mrs. Marriott  
Paulina . . . Mrs. Hodgkinson  
Nanette . . . Mrs. Pownall  
Mrs. Wilkins . . . Mrs. Miller

## MACBETH.

Macbeth . . . Mr. Hodgkinson  
Duncan . . . Mr. Richards  
Macduff . . . Mr. Hallam  
Malcolm . . . Mr. Martin  
Donalbain . . . Mr. Miller  
Lenox . . . Mr. King  
Siward . . . Mr. Munto  
Fleance . . . Miss Harding  
Apparition . . . Miss Solomon  
First Assassin . . . Mr. Lee  
Hecate . . . Mr. Woolls  
First Witch . . . Mrs. Hamilton  
Second Witch . . . Mr. Nelson  
Third Witch . . . Mr. Berwick  
Lady Macbeth . . Mrs. Melmoth

## QUAKER.

Lubin . . . Mr. Nelson  
Steady . . . Mr. King  
Easy . . . Mr. Ashton  
Solomon . . . Mr. Hodgkinson  
Gillian . . . Mrs. Hodgkinson  
Floretta . . . Mrs. Solomon  
Cicely . . . Mrs. Miller

## SUCH THINGS ARE.

Sir Luke Tremor . Mr. Prigmore  
Zedan . . . Mr. King  
Elvirus . . . Mr. Martin  
Lady Tremor . . . Mrs. Pownall  
Arabella . . . Mrs. Marriott

## THREE WEEKS AFTER MARRIAGE.

Sir Charles Racket . Mr. Hodgkinson  
Drugget . . . Mr. Prigmore  
Lovelace . . . Mr. Martin  
Woodley . . . Mr. King  
Lady Racket . . . Mrs. Hallam  
Mrs. Drugget . . . Mrs. Miller  
Nancy . . . Mrs. King  
Dimitry . . . Mrs. Pownall

mon as *Lucinda* was considered an acquisition. She had been with Harper and Placide's company in Boston in 1792. As Miss Harding was *Fleance*, Miss Solomon the *Apparition* and Mr. Lee the *First Assassin* in "Macbeth," in New York, it is probable they had the same unimportant roles in Philadelphia. Miss Harding was a ward of the Hodgkinsons. That these girls were very young is apparent from a remark of a New York critic when they appeared in the "Children in the Wood" as the *Children*—parts they probably had previously played in Philadelphia. "In speaking, singing and action," he said, "they surpassed all we could have conceived of children of their age." Mr. Lee had previously been a supernumerary at the Chestnut Street Theatre. The younger Hallam was also with the company. As the first piece played in Philadelphia in which his name occurs in the New York casts was the "Country Girl," *Belville* must be accepted as his earliest known part—a role in which it was said he appeared to advantage. Madame Gardie, who had been with Wignell's company for a short time, also joined Hallam and Hodgkinson's forces during their Philadelphia engagement, making her first appearance in the title-role of "Sophia of Brabant." With the exception of Madame Gardie, none of these acquisitions made any decided impression.

Although Mrs. Marriott's "Chimera" was originally played in Philadelphia, it is the New York cast that is given herewith. The two

## CHIMERA.

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Lord Aberford . . . . .	Mr. Prigmore
Captain Rupert . . . . .	Mr. Marriott
Frolic . . . . .	Mr. Martin
Miss Martin . . . . .	Mrs. Hamilton
Matilda . . . . .	Mrs. Marriott
Dolly . . . . .	Mrs. Miller

were probably identical. When Mrs. Marriott first advertised her "Chimera," as this piece evidently was, she spoke of it as "an effort of juvenile fancy," and indulged in the twaddle that has shown such

surprising vitality about Americans being supporters of genius, however lowly. She was apparently a young woman of little talent, but great literary ambition. After the play when Mr. Marriott made his *debut* as *Lothario*, on the 29th of September, he recited an ode on the French Revolution, written by his wife. Mrs. Marriott afterward wrote a piece called the "Death of Major André," which she played in the small Virginia towns in 1796. With a single exception, all the new English pieces, which like Mrs. Marriott's "Chimera," were first presented on benefit occasions this season, proved of decided merit and long continued to hold the stage. The exception was Mrs. Parsons' "Intrigues of a Morning," the choice of Ashton and Woolls. Why they chose it is not apparent. It had been acted at Covent Garden in 1792 for the benefit of Mrs. Mattocks, but had met with too little success to warrant expectations of better results here. Holcroft's "Love's Fraillies" was also a Covent Garden production, where it succeeded in spite of some opposition excited by its democratic sentiments. These views, apart from its merits as a play, helped its popularity in the leading American cities, and for some years it was often played. Mrs. Pownall as *Nanette* was the feature of its first production in this country. The performance of Garrick's "Country Girl" at this time was due, no doubt, to Mrs. Jordan's popularity as *Peggy* in England. Hodgkinson made a great success as *Moody*, and Mrs. Hodgkinson as *Peggy* was admirable in the letter scene. The latest *Peggy* on our stage is Miss Ada Rehan. Thomas Morton's "Children in the Wood," the music by Dr. Arnold, found a welcome here almost equal to that accorded it at the Haymarket in 1793. Hodgkinson's *Walter* was scarcely inferior to Bannister's. Morton was brought forward on the American stage by Mr. Carr; but Mr.

Hodgkinson's introduction of another new English dramatist, Cobb, by the production of the "Haunted Tower," was even more happy. In the composition of this work, Mr. Cobb had the assistance of the celebrated Stephen Storace, the composer, their joint work being the first real attempt at English opera. Instead of single airs and duets to relieve the dialogue, customary in English musical pieces, the story of the "Haunted Tower" was told in music, and the success of the opera was extraordinary. It ran for sixty nights during its first season at Drury Lane in 1789. Its popularity in this country was very great also, but, for obvious reasons, not equal to its English reception.

From Philadelphia the Old American Company made its way to New York for the Winter season of 1794-5, carrying with it the

LIST OF PERFORMANCES.—*New York.*

1794.

- Dec. 15—Love in a Village . . . Bickerstaff  
 Lyar . . . . . Foote  
 17—Venice Preserved . . . . Otway  
 Highland Reel . . . . O'Keefe  
 19—Such Things Are . Mrs. Inchbald  
 Sophia of Brabant.  
 22—Country Girl . . . . . Garrick  
 True-Born Irishman . . Macklin  
 24—Carmelite . . . . . Cumberland  
 Quaker . . . . . Dibdin  
 26—School for Wives . . . . Kelly  
 Children in the Wood . . Morton  
 29—Dramatist . . . . . Reynolds  
 Sophia of Brabant.  
 31—Robin Hood . . . . . MacNally  
 Midnight Hour . . Mrs. Inchbald
1795.  
 Jan. 1—Alexander the Great . . . . Lee  
 Harlequin Animation.  
 2—Country Girl.  
 Children in the Wood.  
 5—Percy . . . . . Miss More  
 Quaker.

additions to the force that had been previously introduced to the public at the Southwark Theatre. These comprised for the opening night, the 15th of December, 1794, Carr as *Young Meadows*, Munto as *Eustace*, and Mrs. Solomon as *Lucinda* in "Love in a Village." The same evening Miss Chaucer, who seems to have been a more recent acquisition, made her first appearance as *Miss Godfrey* in the "Lyar." She was a young lady of pleasing figure, and her voice was described as low, but not without melody. Before the

play Mr. Hodgkinson addressed the audience in his new capacity as manager, promising to suppress the insults that the gallery considered itself privileged to bestow on every other part of the house, especially upon the gentlemen who composed the orchestra. The gallery element at this period was exceedingly disorderly everywhere. In Boston, as we have seen, it was necessary for the orchestra to make a public appeal for more considerate treatment. In Philadelphia even the vigilance of Mr. Reinagle could not always prevent disturbances in the gallery or protect the audience and the orchestra from insult. All this was a part of the rudeness of the time—a condition that has entirely passed away in our places of amusement. On the second night of the season Mr. Marriott was brought forward as *Pierre* in "Venice Preserved," in which he failed, and was condemned in the newspapers. One of Marriott's

- Jan. 7—*Haunted Tower* . . . . . Cobb  
*Midnight Hour.*  
 9—*Haunted Tower.*  
*Midnight Hour.*  
 10—I'll Tell You What. Mrs. Inchbald  
*Children in the Wood.*  
 12—*Haunted Tower.*  
*Bold Stroke for a Wife*  
*Mrs. Centlivre*  
 14—*Macbeth* . . . . . Shakspeare  
*Romp* . . . . . Bickerstaff  
 16—*Love's Frailties* . . . . . Holcroft  
*Sophia of Brabant.*  
 19—*Notoriety* . . . . . Reynolds  
*Children in the Wood.*  
 21—*Mahomet* . . . . . Miller  
*Agreeable Surprise* . . . O'Keefe  
 23—*Bold Stroke for a Husband*  
*Mrs. Cowley*  
*Danaides* . . . Quenet and Pelisier  
 26—*Love's Frailties.*  
*No Song No Supper* . . . Hoare  
 28—*Child of Nature* . Mrs. Inchbald  
*Two Philosophers.*  
*Children in the Wood.*  
 31—*Every One Has His Fault*  
*Mrs. Inchbald*  
*Harlequin Animation.*  
 Feb. 2—*Haunted Tower.*  
*Sultan* . . . . . Bickerstaff  
 4—*Young Quaker* . . . . . O'Keefe  
*Highland Reel.*  
 6—*Belle's Stratagem* . Mrs. Cowley  
*Don Juan.*  
 9—*Child of Nature.*  
*Two Philosophers.*  
*Children in the Wood.*  
 11—*Isabella* . . . . . Southerne  
*Prize* . . . . . Hoare  
 13—*Every One Has His Fault.*  
*Children in the Wood.*  
 16—*Fontainville Abbey* . . . Dunlap  
 18—*Wild Oats* . . . . . O'Keefe  
*Prize.*  
 20—*Child of Nature.*  
*Intrigues of a Morning, Mrs. Parsons*  
*Romp.*

- Feb. 23—Fontainville Abbey.  
     Purse . . . . . Cross  
 25—Jew . . . . . Cumberland  
     Rival Candidates . . . . . Bate  
 28—Romeo and Juliet . . . Shakspeare  
     Padlock . . . . . Bickerstaff  
 Mar. 2—Gamester . . . . . Moore  
     Purse.  
     4—Jew.  
     Purse.  
     6—Battle of Hexham . . . Colman, Jr  
     Purse.  
     9—Fontainville Abbey.  
     Two Philosophers.  
     Deaf Lover . . . . . Pilon  
 11—Grecian Daughter . . . Murphy  
     Spoiled Child . . . . Bickerstaff  
 13—How to Grow Rich . . . Reynolds  
     Tammany . . . . . Mrs. Hatton  
 16—Heigh-ho for a Husband, Waldron  
     Highland Reel.  
 18—Haunted Tower.  
     Deaf Lover.  
 20—Every One Has His Fault.  
     Le Foret Noire.  
 21—George Barnwell . . . . . Lillo  
     Spoiled Child.  
 23—Jew.  
     Purse.  
 25—School for Scandal . . . Sheridan  
     Village Lawyer . . . . Macready  
 27—Lear . . . . . Shakspeare  
     Three Weeks after Marriage  
     Murphy  
 30—Lear.  
     Le Foret Noire.  
 April 6—Tempest . . . . . Dryden  
     Purse.  
     7—Fair Penitent . . . . . Rowe  
     Poor Jack.  
     Rosina . . . . . Mrs. Brooke  
 10—World in a Village . . . O'Keefe  
     Le Foret Noire.  
 13—Fatal Deception . . . . Dunlap  
     Le Foret Noire.  
 15—Duenna . . . . . Sheridan  
     Busybody . . . . . Mrs. Centlivre

critics said that a certain part of the audience applauded him; whether they were the same who laughed at the distresses of *Jaffier* and *Belvidera*, the critic was unable to say. Mrs. Marriott made her New York *debut* on the third night as *Arabella* in "Such Things Are." She was greatly frightened, probably in consequence of her husband's failure the previous evening. The same night Madame Gardie, who became a great favorite, captivated New York in the title-role of the pantomime, "Sophia of Brabant." There could be no greater contrast than the treatment of these ladies by the New York critics. When, later in the season, Mrs. Marriott presented her farce "Chimera" for her benefit, an unfeeling censor said that the farce was unequalled by anything except its own prologue, and the prologue unrivalled by anything except the farce. On the occasion of Madame Gardie's appearance in "Jeanne d'Arc" for

her benefit, the same writer declared that, though often seen with delight, she was now heard for the first time, and heard with much pleasure. The other introductions followed in quick succession. The younger Hallam appeared as *Belville* in the "Country Girl" on the 22d of December; Mr. Nelson as *Lubin* in the "Quaker" on the 24th; and Mr. Lee as *Oliver*, and the Misses Harding and Solomon as the *Children* in the "Children in the Wood," on the 26th. The production of "Mahomet," on the 21st of January, 1795, served for the *debut* of another new actor in the title-role—Mr. Fawcett. According to a writer in the *New York Magazine*, Mr. Fawcett never before appeared on any stage; but this is contradicted by a tradition in the Fawcett family, Owen Fawcett, the comedian, having been told by his father that John Fawcett, his father's uncle, had previously played in English provincial theatres. At the time of his *debut*

- April 17—Young Quaker.  
Children in the Wood.  
20—School for Greybeards, Mrs. Cowley  
Shelty's Travels . . . . Dunlap  
No Song No Supper.  
(Mr. Hodgkinson's benefit.)  
22—Highland Reel.  
Poor Jack.  
Children in the Wood.  
(Mr. Carr's benefit.)  
24—Know Your Own Mind . Murphy  
Purse.  
(Mrs. Hodgkinson's benefit.)  
27—Natural Son . . . . Cumberland  
Selima and Azor . . . . Collier  
(Mrs. Hallam's benefit.)  
29—Heigh-ho for a Husband.  
Double Disguise . . . Mrs. Hook  
(Mrs. Pownall's benefit.)  
May 2—Zenobia . . . . . Murphy  
Children in the Wood.  
(Mrs. Melmoth's benefit.)  
4—School for Greybeards.  
Jeanne d'Arc.  
(Madame Gardie's benefit.)  
7—Which is the Man? . Mrs. Cowley  
Deserter . . . . . Dibdin  
(Mr. Hallam's benefit.)  
9—Richard III . . . . . Shakspeare  
Farm House . . . . . Kemble  
(Mrs. King's benefit.)  
11—Know Your Own Mind.  
Edgar and Emmeline, Hawksworth  
(Mr. Martin's benefit.)  
14—Robbers . . . . . Schiller  
(Mr. Marriott's benefit.)  
16—Carmelite.  
Beggar's Opera.  
(Mr. Richards' benefit.)  
18—Which is the Man?  
Edgar and Emmeline.  
(Mr. Woolls' benefit.)  
20—Chapter of Accidents . . Miss Lee  
Deserter.  
(Mrs. Hamilton's benefit.)



- May 22—Earl of Essex . . . . . Jones  
 Chimera . . . . . Mrs. Marriott  
 (Mrs. Marriott's benefit.)
- 25—Rage . . . . . Reynolds  
 Agreeable Surprise.  
 (Mr. Hallam, Jr.'s, benefit.)
- 27—Zenobia.  
 Don Juan.  
 (Mr. Nelson's benefit.)
- 29—Rage.  
 Jack in Distress.  
 Modern Antiques . . . O'Keefe  
 (Mr. Faulkner's benefit.)
- June 1—Critic . . . . . Sheridan  
 Irishman in London . . Macready  
 Florizel and Perdita . . Shakspeare  
 (Mr. Fawcett's benefit.)
- 3—Inconstant . . . . . Farquhar  
 Authoress . . . . . Reed  
 Children in the Wood.  
 (Mrs. Miller and Miss Harding's benefit.)
- 5—He Would be a Soldier . . Pilon  
 Gentle Shepherd . . . Ramsay  
 (Mr. King's benefit.)
- 8—Road to Ruin . . . . . Holcroft  
 Demolition of the Bastile.  
 (Mr. Prigmore's benefit.)
- 10—Douglas . . . . . Home  
 Prize.  
 (Benefit of eight performers.)
- 12—Inconstant.  
 Love a la Mode . . . . Macklin  
 (Lee and Berwick's benefit.)
- 15—Recruiting Officer . . . Farquhar  
 Lyar.  
 (Mr. Munto's benefit.)
- 18—English Merchant . . . Colman  
 Critic.  
 (Benefit of Humphrey and Ryan's family.)
- 20—Seduction . . . . . Holcroft  
 Old Soldier.  
 As It Should Be . . . . Oulton  
 (Mr. Ashton's benefit.)
- 23—Try Again.  
 Tyranny Suppressed.  
 No Song No Supper.  
 (Mrs. Marriott's benefit.)

Fawcett was too young in appearance to be the father of *Zaphna* and *Palmira*, as played by Hodgkinson and Mrs. Melmoth; but, as a first appearance, his effort was pronounced very creditable to his talents, and it was said that in a younger part he would appear to greater advantage. He made his second appearance as *Saville* in the "Belle's Stratagem," but, unfortunately, did not know his lines. In person he was handsome; his action and walk were good, and his voice was full and harmonious, but his articulation was sometimes faulty. Mrs. Spencer made her *debut* as *Juliet* on the 28th of February, but made no impression. She afterward appeared as *Lady Henrietta* in "How to Grow Rich" and as *Maria* in "Heigh-ho for a Husband," and then disappeared. Finally, Mrs. Munto appeared as *Sylvia* in the "Recruiting Officer" for her husband's benefit, but the critics declined to praise her.

The repertory of the season

was a remarkable one, and in many ways, including, as it did, numerous revivals, the production of the new pieces previously presented by the company in Phila-

delphia, the initial performance in New York of a number of new comedies, operas and pantomimes, and the first production of another

## FONTAINVILLE ABBEY.

La Motte . . . . . Mr. Hodgkinson  
 Marquis . . . . . Mr. King  
 Peter . . . . . Mr. Prigmore  
 Madame La Motte . . . . . Mrs. Melmoth  
 Adeline . . . . . Mrs. Hodgkinson

June 25—Young Quaker.

Demolition of the Bastile.

(Mr. and Mrs. King's benefit.)

27—School for Soldiers . . . . Henry  
 Children in the Wood.

(Mr. Hallam's benefit.)

so-called tragedy from the pen of the prolific Dunlap—"Fontainville Abbey." Dunlap's play was based on Mrs. Radcliff's "Romance of the Forest," but it was announced

for production without any allusion to the name or nationality of the dramatist. In view of this suppression the *New York Magazine* asked whether the author believed that an avowal of his work would operate against it, and Dunlap afterward said not only that he thought so, but that such an avowal at that time would have been enough to condemn the piece. He adds that the writers of the day praised it in good set terms, and dismisses it with the remark that after a few repetitions his second tragedy was allowed to sleep with its predecessor. Dunlap, the historian, treated Dunlap, the playwright, very tenderly. As a matter of fact, the piece was repeated only twice, and most of the praise was bestowed on the actors. This praise in itself showed what would now be thought the faults of the play. Mrs. Hodgkinson, it was said, related the narrative of *Adeline's* story admirably, and for reading the scroll she was warmly commended. Besides it was said that Hodgkinson and Mrs. Melmoth were excellent just before and after the appearance of the *Marquis*; that Mr. Richards drew a burst

of applause to the honest and simple *Peter*, and that Mr. King's acting in the last act was a treat. When the piece was played the second time, Mr. King was ill, and Mr. Fawcett read his part. The play did not go well, and was not again attempted except for the author's night.

Many of the pieces produced during the season that were new to New York had already been presented either in Philadelphia or Baltimore by Wignell and Reinagle's company. These comprised some pieces of which the casts have already been given—"Robin Hood," the "Country Girl" and the "Haunted Tower." The others included, besides those of which the casts are appended, Madame Gardie's opera "*Jeanne d'Arc*." As *Lucille* in "*Le Foret Noire*," Madame Gardie was pronounced wonderful, and Miss Harding as

## FIRST NEW YORK PRODUCTIONS—CASTS.

## FARM HOUSE.

Modely . . . . . Mr. Hallam, Jr  
Heartwell . . . . . Mr. Martin  
Freehold . . . . . Mr. Marriott  
Shacklefigure . . . . . Mr. Woolls  
Flora . . . . . Mrs. King  
Aura . . . . . Mrs. Marriott

## JEW.

Sheva . . . . . Mr. Hodgkinson  
Sir Stephen Bertram, Mr. Richards  
Frederick Bertram . . . . . Mr. Fawcett  
Charles Ratcliff . . . . . Mr. Martin  
Jabal . . . . . Mr. Hallam  
Saunders . . . . . Mr. Ashton  
Eliza Ratcliff . . . . . Mrs. Hallam  
Mrs. Ratcliff . . . . . Mrs. Hamilton  
Dorcas . . . . . Mrs. Miller  
Mrs. Goodison . . . . . Miss Chaucer

## LE FORET NOIRE.

La Terreur . . . . . Mr. Hodgkinson  
Geronte . . . . . Mr. Hallam  
Lauridan . . . . . Mr. King  
Abbe . . . . . Mr. Martin  
Peasant . . . . . Mr. Woolls  
Adolphus . . . . . Miss Harding  
Lucille . . . . . Madame Gardie  
Confidante . . . . . Mrs. Hamilton

## MODERN ANTIQUES.

Cockletop . . . . . Mr. Prigmore  
Frank . . . . . Mr. Martin  
Joey . . . . . Mr. Hallam  
Napkin . . . . . Mr. Ashton  
Hearty . . . . . Mr. Munto  
Mrs. Cockletop . . . . . Mrs. Hamilton  
Belinda . . . . . Mrs. Marriott  
Mrs. Camomile . . . . . Mrs. Wilson  
Nan . . . . . Mrs. Miller  
Flounce . . . . . Mrs. King

## NATURAL SON.

Sir Jeffrey Latimer, Mr. Richards  
Blushenly . . . . . Mr. Hodgkinson  
Maj. O'Flaherty . . . . . Mr. King  
Jack Hastings . . . . . Mr. Hallam  
Rueful . . . . . Mr. Marriott  
Dumps . . . . . Mr. Prigmore  
Lady Paragon . . . . . Mrs. Hallam  
Phoebe Latimer . . . . . Mrs. Hamilton  
Penelope . . . . . Miss Chaucer

## POOR JACK.

Poor Jack . . . . . Mr. Durang  
Ben Bobstay . . . . . Mr. Munto  
Landlady . . . . . Mr. Lee  
Orange Girl . . . . . Madame Gardie

## PRIZE.

Dr. Lenitive . . . . . Mr. Hodgkinson  
Heartwell . . . . . Mr. Hallam, Jr  
Caddy . . . . . Mr. Ashton  
Label . . . . . Mr. Martin  
Juba . . . . . Mr. Carr  
Mrs. Caddy . . . . . Mrs. Miller  
Caroline . . . . . Mrs. Pownall

## SPOILED CHILD.

Little Pickle . . . . . Miss Harding  
Old Pickle . . . . . Mr. Prigmore  
Tag . . . . . Mr. Martin  
John . . . . . Mr. Lee  
Thomas . . . . . Mr. Durang  
Maria . . . . . Miss Chaucer  
Miss Pickle . . . . . Mrs. Hamilton  
Susan . . . . . Mrs. Wilson  
Margery . . . . . Mrs. Miller

## TRIUMPH OF MIRTH.

Harlequin . . . . . Mr. Martin  
Clown . . . . . Mr. Hodgkinson  
Pantaloon . . . . . Mr. Ashton  
Lover . . . . . Mr. Durang  
Gladiator . . . . . Mr. King  
Mirth . . . . . Mrs. Solomon  
Pantalina . . . . . Mrs. Hamilton  
Columbine . . . . . Madame Gardie

*Adolphus* was charming. Mr. Carr as *Juba* in the "Prize" was "better than ever before." The first production of the "Jew" was marked by a scandal that resulted in the temporary withdrawal of Mrs. Hallam. While playing *Eliza Ratcliff*, she exhibited many of the incoherencies of intoxication. Hallam attributed her conduct to opium. Her behavior shocked her friends and disgusted the audience. In view of all this, her appearance for a time became impossible. Her sequestration, however, was for only a brief period, as a month later she played *Cordelia* in "Lear," and probably repeated her unfortunate role in the "Jew." This was the beginning of her decline.

When Dunlap's "Fontainville Abbey" was played the second time, a little musical drama called the "Purse," by Mr. Cross, of Covent Garden Theatre, was added as an afterpiece. This was the

## NEW PRODUCTIONS—ORIGINAL CASTS.

## DEMOLITION OF THE BASTILLE.

Mereau de St. Merry . . . Mr. Hodgkinson  
La Braint . . . Mr. Hallam  
Henry Dubois . . . Mr. King  
De Lany . . . Mr. Fawcett  
Leontine . . . Mr. Martin  
Sophia . . . Mrs. Wilson  
Matilda . . . Mrs. Pownall

## HEIGH-HO FOR A HUSBAND.

Justice Rackrent . Mr. Prigmore  
Timothy . . . Mr. Hallam  
Frank . . . Mr. Martin  
Squire Edward . Mr. Hallam, Jr.  
General Fairlove . Mr. Marriott  
Maria . . . Mrs. Spencer  
Charlotte . . . Mrs. Marriott  
Dorothy . . . Mrs. Pownall  
Mrs. Millclack . . Mrs. Miller

## PURSE.

Will Steady . . Mr. Hodgkinson  
Baron . . . Mr. Richards  
Edmund . . . Mr. Carr  
Theodore . . . Mr. Fawcett  
Page . . . Miss Harding  
Sally . . . Mrs. Hodgkinson

## RAGE.

Gingham . . Mr. Hodgkinson  
Darnley . . . Mr. Hallam  
Hon. Mr. Savage, Mr. Hallam, Jr.  
Sir Paul Perpetual . Mr. Prigmore  
Sir George Gauntlet, Mr. Marriott  
Flush . . . Mr. Richards  
Signor Cygnet . . Mr. Martin  
Ready . . . Mr. Munto  
Mrs. Darnley . . Mrs. Melmoth  
Hon. Mrs. Savage . Mrs. Wilson  
Clara Sedley . . Mrs. Marriott

## SCHOOL FOR GREYBEARDS.

Don Henry . . Mr. Hodgkinson  
Don Alexis . . . Mr. Hallam  
Don Gaspar . . Mr. Prigmore  
Don Octavio . . Mr. Martin  
Don Sebastian . Mr. Hallam, Jr.  
Peter . . . Mr. Ashton  
Antonia . . . Mrs. Hodgkinson  
Seraphina . . . Mrs. Hallam  
Rachel . . . Mrs. Pownall  
Viola . . . Mrs. Marriott  
Clara . . . Mrs. King  
Carlotta . . . Mrs. Miller

## TRY AGAIN.

Sidney . . . Mr. Martin  
Du Cheone . . Mr. Marriott  
Antoine . . . Mr. Berwick  
Picard . . . Mr. Munto  
Le Fourbe . . Mr. Prigmore  
Lauretta . . . Mrs. Marriott  
Rosalie . . . Mrs. Hallam  
Marinette . . . Mrs. Miller

## TYRANNY SUPPRESSED.

Captain Douglass . Mr. Prigmore  
Terizabes . . . Mr. Martin  
Mrs. Douglass . . Mrs. Marriott  
Mellamor . . . Madame Gardie

## ZENOBIA.

Rhadamistus . Mr. Hodgkinson  
Pharasmaues . . Mr. King  
Teribazus . . . Mr. Fawcett  
Megistus . . . Mr. Richards  
Tigranes . . . Mr. Marriott  
Zepiron . . . Mr. Ashton  
Zenobia . . . Mrs. Melmoth  
Zelmira . . . Mrs. Marriott  
Ariadne . . . Mrs. Wilson  
Irene . . . Miss Chaucer

first of the new English pieces to have its initial production in America this season. It was an interesting little piece, and long continued to hold the stage. This and Waldron's comedy, "Heigh-ho for a Husband," were the only productions of this character brought forward during the regular season. The comedy was a sort of counterpart of Farquhar's "Beaux' Stratagem." The two giddy girls, *Charlotte* and *Maria*, were the reverses of *Archer* and *Aimwell*; the landlady, *Mrs. Millclack*, was the female *Boniface*; her son, *Frank*, was the alternate for *Cherry*, and so on. That it was unequal to the original, goes without the saying; but the dialogue was sprightly, and the comedy entertaining. For his benefit Mr. Hodgkinson offered Mrs. Cowley's "School for Greybeards." This comedy was borrowed, to some extent, from Mrs. Behn's "Lucky Chance;" but it had none of the indecencies of the older play, although, like Mrs. Behn's comedy, Mrs. Cowley's was disapproved on its first production at Drury Lane by the goody-good with a nose at an inuendo. Mrs. Melmoth presented Murphy's tragedy, "Zenobia," in which Mrs. Dancer, afterward Mrs. Crawford, was the London heroine. Then came Mr. Marriott with an English translation of Schiller's "Robbers," to which the company was pronounced unequal. The cast was not preserved. Young Hallam had a new piece in his bill, the "Rage" by Reynolds. Mr. Reynolds' comedy had been produced at Covent Garden in 1794. It was played in London with success, but was pronounced by the New York critics unequal to the author's previous works. Mr. Prigmore, as a fresh proof of his political principles, produced an afterpiece called the "Demolition of the Bastile;" and for a second attempt, at a benefit, Mrs. Marriott presented an English anonymous farce called "Try Again," and a new pantomime, "Tyranny Suppressed." It is easy to

understand that Mrs. Marriott chose her farce for its name. The others, whatever their origin, were mere theatrical contributions to the French partisanship of the period. Mr. Ashton's production, Holcroft's comedy, "Seduction," was a good piece in spite of its name.

A number of pieces was presented during the season of 1794-5, either for the first time since the reorganization of the Old American Company or with first casts, as shown by existing theatrical records. These are given on the next page in alphabetical order. The "Author-ess," which leads the list, was merely a scene from the "Register Office." The "Benevolent Merchant" was the elder Colman's "English Merchant." Sheridan's two pieces, the "Critic" and the "Duenna," and Dibdin's "Deserter," were all familiar. The little musical piece "Edgar and Emmeline" had not been revived since the Revolution. Garrick's adaptation of the sheap-shearing scene from the "Winter's Tale," known as "Florizel and Perdita," was in the repertory of the American Company in Jamaica, but it was first played in the United States by the Kenna family. Tickell's version of Ramsay's "Gentle Shepherd" had been presented by Hallam and Henry in Philadelphia in 1791. Apparently, "George Barnwell" was revived to allow Martin to play the title-role, and to afford Mrs. Marriott an opportunity to satisfy her ambition as *Millwood*. Hodgkinson as *Young Mirabel* could not fail to make the revival of the "Inconstant" acceptable. Murphy's "Know Your Own Mind" had never been played except by the Virginia Comedians in 1790. Hallam's *Lear* was complimented by a New York critic as in his very best manner, but Miss Harding was pronounced not quite equal to *Ariel* in the "Tempest." In the latter Mr. Marriott only read the part of *Prospero*, Mr. Hallam being ill. Notwithstanding it was a favorite stock piece in England, Mrs.

Cowley's "Which is the Man?" had only been played by the Kenna troupe at the theatre in the Northern Liberties, Philadelphia.

## A LIST OF REVIVALS—CASTS.

## AUTHRESS.

Gulwell . . . . . Mr. Ashton  
Mrs. Doggerell . . . Mrs. Miller  
Melpomene . . . Miss Harding

## BENEVOLENT MERCHANT.

Freeport . . . . . Mr. Hodgkinson  
Lord Falbridge . . . Mr. Martin  
Sir William Douglas  
    . . . . . Mr. Richards  
Spatter . . . . . Mr. Prigmore  
Owen . . . . . Mr. Woolls  
Tripwell . . . . . Mr. Munto  
Lady Alton . . . Mrs. Melmoth  
Amelia . . . . . Mrs. Hallam  
Molly . . . . . Mrs. Pownall  
Mrs. Goodman . . Mrs. Hamilton

## CRITIC.

Puff . . . . . Mr. Hodgkinson  
Sir Fretful . . . . Mr. Prigmore  
Dangle . . . . . Mr. King  
Leicester . . . . Mr. Richards  
Raleigh . . . . . Mr. Munto  
Don Whiskerandos . Mr. Martin  
Sneer . . . . . Mr. Fawcett  
Prompter . . . . Mr. Humphreys  
Governor . . . . . Mr. Woolls  
Mrs. Dangle . . . Mrs. Hamilton  
Tilbarina . . . . Mrs. Miller

## DESERTER.

Skirmish . . . . . Mr. Hallam  
Henry . . . . . Mr. Hodgkinson  
Louisa . . . . . Mrs. Hodgkinson  
Jenny . . . . . Mrs. Pownall

## DUENNA.

Don Jerome . . . Mr. Richards  
Ferdinand . . . Mr. Hodgkinson  
Carlos . . . . . Mr. Nelson  
Antonio . . . . . Mr. Carr  
Father Paul . . . Mr. King  
Isaac Mendoza . . Mr. Prigmore  
Lopez . . . . . Mr. Martin  
Clara . . . . . Mrs. Hodgkinson  
Louisa . . . . . Mrs. Pownall  
Margaret . . . . Mrs. Miller

## EDGAR AND EMMELINE.

Edgar . . . . . Mr. Hodgkinson  
Florimund . . . . Mr. Martin  
Elfina . . . . . Miss Harding  
Emmeline . . . . Mrs. Marriott

## FLORIZEL AND PERDITA.

Florizel . . . . . Mr. Fawcett  
Polixenes . . . . Mr. Richards  
Antigonus . . . . Mr. Marriott  
Autolycus . . . . Mr. Hodgkinson  
Camillo . . . . . Mr. Munto  
Clown . . . . . Mr. Durang  
Perdita . . . . . Mrs. Marriott  
Mopsa . . . . . Mrs. Wilson  
Dorcas . . . . . Mrs. Miller  
Shepherdess . . . Madame Gardie

## GENTLE SHEPHERD.

Patie . . . . . Mr. Carr  
Roger . . . . . Mr. Martin  
Bauldy . . . . . Mr. Hodgkinson  
Worthy . . . . . Mr. Richards  
Glaud . . . . . Mr. Prigmore  
Symon . . . . . Mr. Nelson  
Peggy . . . . . Mrs. Pownall  
Jenny . . . . . Mrs. Wilson  
Mause . . . . . Mrs. Miller  
Elspa . . . . . Mrs. Hamilton

## GEORGE BARNWELL.

George Barnwell . . Mr. Martin  
Millwood . . . . Mrs. Marriott

## INCONSTANT.

Young Mirabel . Mr. Hodgkinson  
Old Mirabel . . . Mr. Prigmore  
Duretete . . . . Mr. Hallam  
Dugard . . . . . Mr. Fawcett  
Petit . . . . . Mr. Martin  
Bravo . . . . . Mr. Ashton  
Page . . . . . Miss Harding  
Bizarre . . . . . Mrs. Melmoth  
Oriana . . . . . Mrs. Marriott  
Lamorce . . . . . Mrs. Wilson

## KNOW YOUR OWN MIND.

Dashwould . . . Mr. Hodgkinson  
Millamour . . . Mr. Hallam, Jr  
Sir John Millamour . Mr. Richards  
Bygrove . . . . Mr. Prigmore  
Captain Bygrove . . Mr. Fawcett  
Malvil . . . . . Mr. Marriott  
Sir Harry Lovewit . Mr. Martin  
Charles . . . . . Mr. King  
Robert . . . . . Mr. Munto  
Lady Bell . . . Mrs. Hodgkinson  
Lady Jane . . . . Mrs. Marriott  
Miss Neville . . . Mrs. Hallam  
Mrs. Bromley . . Mrs. Hamilton  
Mad. Larouge . . Mrs. Pownall

## LEAR.

Lear . . . . . Mr. Hallam  
Edgar . . . . . Mr. Hodgkinson  
Edmund . . . . Mr. Hallam, Jr  
Kent . . . . . Mr. Prigmore  
Gloster . . . . Mr. Richards  
Albany . . . . . Mr. Marriott  
Cornwall . . . . Mr. Fawcett  
Burgundy . . . . Mr. Ashton  
Usher . . . . . Mr. Martin  
Peasant . . . . . Mr. Woolls  
Cordelia . . . . Mrs. Hallam  
Regan . . . . . Mrs. Marriott  
Goneril . . . . Mrs. Hamilton  
Aranthe . . . . Miss Chaucer

## TEMPEST.

Prospero . . . . Mr. Marriott  
Ariel . . . . . Miss Harding

## WHICH IS THE MAN?

Beauchamp . . . Mr. Hodgkinson  
Lord Sparkle . . Mr. Hallam, Jr  
Bobby Pendragon . Mr. Hallam  
Fitzherbert . . . Mr. Richards  
Belville . . . . . Mr. Martin  
Tom . . . . . Mr. Durang  
Lady Bell Bloomer . Mrs. Hallam  
Sophy Pendragon  
    . . . . . Mrs. Hodgkinson  
Julia . . . . . Mrs. Marriott  
Kitty . . . . . Mrs. Pownall  
Clarinda . . . . Mrs. Hamilton  
Mrs. Johnson . . Mrs. Miller

Among the pieces revived during the season, of which the casts were previously given, there was a number in which there were changes worthy of mention. It is only necessary to indicate these. In giving them, an opportunity is afforded for reproducing some of the criticism of the season. Speaking of the "Belle's Stratagem," on the occasion of Mr. Fawcett's appearance as *Saville*, it was said of Mrs. Hodgkinson's *Letitia Hardy* that it was "equal to the wishes of her warmest admirers." In "Every One Has His Fault" Miss Harding's little *Edward* was pronounced "truly charming." Mrs. Marriott played *Miss Wooburn* only once, on account of the illness of Mrs. Hallam. In the "Highland Reel" Mr. Carr made a "great deal of the little part of *Sandy*;" Munto's *Captain Dash* "did him credit," and Mrs.

## CONTRASTED CASTS—CHANGES.

PLAYS.	1794-5.	1792-4.	PLAYS.	1794-5.	1792-4.
<i>Belle's Stratagem.</i>			<i>Midnight Hour.</i>		
Saville . . . . Mr. Fawcett			Marquis . . . Mr. Hallam, Jr. Mr. Hodgkinson		
<i>Children in the Wood.</i>			Nicholas . . . Mr. Hallam . . Mr. Prigmore		
Lord Alford . Mr. King . . . Mr. Carr			Julia . . . . Mrs. Marriott . Mrs. Wilson		
Lady Elinor . Mrs. Melmoth . Mrs. Solomon			<i>Richard III.</i>		
<i>Every One Has His Fault.</i>			Richmond . . Mr. King . . . Mr. Hallam		
Harmony . . Mr. Richards . Mr. Ashton			Prince . . . . Miss Harding . Mr. Martin		
Edward . . . Miss Harding . Young Gentleman			<i>Rival Candidates.</i>		
Miss Wooburn Mrs. Marriott . Mrs. Hallam			Gen. Worry . Mr. Richards . Mr. Henry		
<i>He Would be a Soldier.</i>			Jenny . . . . Mrs. Pownall . Mrs. Rankin		
Capt. Crevalt . Mr. King . . . Mr. Hodgkinson			<i>Robin Hood.</i>		
Harriet . . . Mrs. King . . . Miss Tuke			Clorinda . . . Mrs. Pownall . Mrs. Hodgkinson		
<i>Highland Reel.</i>			<i>Romeo and Juliet.</i>		
Sandy . . . . Mr. Carr . . . Mr. Bergman			Mercutio . . . Mr. Hallam		
Capt. Dash . Mr. Munto . . Mr. Hammond			Juliet . . . . Mrs. Spencer		
<i>How to Grow Rich.</i>			<i>Romp.</i>		
Lady Henrietta Mrs. Spencer . Mrs. Hallam			Watty . . . . Mr. Martin . . Mr. Prigmore		
<i>Irishman in London.</i>			<i>School for Scandal.</i>		
Delany . . . . Mr. Richards . Mr. Henry			Lady Teazle . Mrs. Hallam		
<i>Isabella.</i>			<i>Such Things Are.</i>		
Villero . . . Mr. Fawcett . . Mr. Hallam			Sir Luke . . . Mr. Richards . Mr. Prigmore		
Carlos . . . . Mr. Hallam, Jr. Mr. King			Lady Tremor Mrs. Pownall . Mrs. Kenna		
<i>Lyar.</i>			Arabella . . . Mrs. Marriott		
Papillon . . Mr. Martin			<i>Venice Preserved.</i>		
Miss Godfrey . Miss Chaucer			Pierre . . . . Mr. Marriott . . Mr. Hallam		
			Prinll . . . . Mr. Richards . Mr. King		



Hallam's *Jenny* was delightful, even without the songs. The scene where she dances round the *Captain*, one critic declared, was charming, and he hoped she would never withdraw her very pleasing figure and acting from it. In "Robin Hood" Mrs. Pownall was said to be entirely out of place as *Clorinda*—one of the instances in which she was adversely criticised. Martin played *Young Cockney* in the "Romp" once or twice, because of the illness of Prigmore, and Richards read the part of *Sir Luke* in "Such Things Are" for the same reason, taking the words from the prompter instead of the book. This was a practice to which one of the critics strenuously objected. What was called reading a part was of frequent occurrence; but these substitutes were not the only actors who were complained of as imperfect in the words. Fawcett, as we have seen, attempted *Saville* without knowing the lines; and when Dunlap's "Fontainville Abbey" was played the last time, Mrs. Hodgkinson was the only performer who had full possession of the words. The deductions from all this are obvious. It may be doubted whether Dunlap's play would have succeeded had it been well played. There was no tenderness toward American plays or playwrights. When Mrs. Hatton's opera was revived this season, it was asked, "Why is that wretched thing 'Tammany' again brought forward?" The revival of Mr. Henry's "School for Soldiers" also led a critic to remark that the author was a better actor than dramatist. This unfriendly spirit was not unjust in these particular cases, but it was disastrous in its consequences.

Early in the season Mr. Ryan, the prompter, died, as is shown by the fact that what would have been his benefit was divided between his children, and Mr. Humphrey, his successor. Mr. Ryan had been with the company since its return from Jamaica, serving as prompter

and occasionally playing small roles until his death. During the period between the secession of Wignell and the accession of Henry's recruits, he was very active on the stage, as his list of parts at the close of that epoch shows. After the reorganization of the company he appeared less frequently, but he was still sometimes made useful in small parts. Ryan played with the Hartford contingent in 1794, as will be told hereafter. The vacancy caused by Ryan's death was not the only change either at its close or during the season. Mrs. Solomon and her daughter, Miss Solomon, remained with the company only a short time. Mrs. Spencer and Miss Chaucer failed to establish a permanent connection with the New York theatre. Carr retired from the stage, and Fawcett and Nelson joined West's company in the South.

When the Old American Company was next seen in New York, it was reorganized and greatly strengthened.

## MR. RYAN'S PARTS.

*Plays.*

Child of Nature . . . . .	Seville
Dramatist . . . . .	Peter
He Would be a Soldier . . . . .	Amber
Julius Cæsar . . . . .	Matellus Cimba
Midnight Hour . . . . .	Ambrose
Road to Ruin . . . . .	Jacob
Wedding . . . . .	Toupee

*Operas and Farces.*

Agreeable Surprise . . . . .	Cordon
Farmer . . . . .	Flummery
Harlequin Fisherman . . . . .	Clown
King of the Genii . . . . .	Pantaloon
Look before You Leap . . . . .	Lawyer
No Song No Supper . . . . .	Thomas
World in a Village . . . . .	Van Sluisen

## CHAPTER VII.

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### WIGNELL'S FIRST COMPANY.

IMPORTANT ENGAGEMENTS—MISS GEORGE—MR. FENNELL—MR. CHALMERS  
—MR. AND MRS. WHITLOCK—MR. AND MRS. MARSHALL—MRS.  
WARRELL—MR. DARLEY—MISS BROADHURST—MR. BATES—MR.  
AND MRS. FRANCIS—THE ROWSONS—OTHER ENGAGEMENTS.

UNLIKE Mr. Henry, who showed great energy in engaging recruits in England, Mr. Wignell was singularly slow in selecting his company. As early as the 4th of January, 1792, the London *Gazetteer* announced that the manager of the Philadelphia Theatre, who was then in London, had contracted with the master of an American vessel to carry out his kings and queens with all their equipages, regalia and servants at so much per household. A year later it was said that Wignell and his dramatic corps had arrived in New York in December, and this was followed by the astounding statement that the theatre just finished in Philadelphia, which had been opened with the play of "Brutus," from the French of Voltaire, translated by Mr. Smith, of Marianne College, was capable of seating ten thousand persons. Finally, on the 22d of May, 1793, came a paragraph in which Mrs. Melmoth, the once intimate friend of Courtney Melmoth, Chalmers, the late *Harlequin* of Covent Garden, Miss George, Fennell and Miss Broadhurst were mentioned as having been engaged by Wignell for his new theatre. At that time Mrs. Melmoth

was already in America, but without an engagement. The others, however, had really been engaged by Wignell, and, with still others almost equally important, they formed a company strong enough for either of the great London houses.

The most distinguished member of Mr. Wignell's company was Miss George, known to the American stage as Mrs. Oldmixon. She made her first appearance on any stage at the Haymarket Theatre as *Rosetta* in "Love in a Village,"

June 2d, 1783. Previous to her *debut* she had never seen a play and had received no theatrical education. She was the daughter of a clergyman at Oxford, and for some time previous to her appearance in London she had been a principal singer in the concerts there. For a long time the London papers spoke of her as "from the pipe-office, Oxford." In person, though rather small, she was neat, and her manner was vivacious, easy and agreeable. Her eyes were expressive, and her features large, but pleasing and excellently adapted to the stage. The compass of her voice was astonishing, and her melody had a sweetness, roundness and variety of tone

## MISS GEORGE'S PARTS.

1783. *Haymarket.*  
 June 2—*Love in a Village* . . . . Rosetta  
 28—*Comus* . . . . . Euphrosyne  
 July 16—*Artaxerxes* . . . . . Mandane  
 Aug. 12—*Birthday* . . . . . Florina

1783. *Drury Lane.*  
 Sept. 22—*Love in a Village* . . . . Rosetta  
 Oct. 7—*Comus* . . . . . First Bacchante  
 30—*Lionel and Clarissa* . . . . Diana  
 Nov. 4—*Thomas and Sally* . . . . Sally  
 18—*Lord of the Manor* . . . . Annette  
 Dec. 5—*Metamorphosis* . . . . Charlotte

1784.  
 April 14—*Cymon and Sylvia* . . . . Sylvia  
 28—*Tom Thumb* . . . . Huncamunka

1784. *Haymarket.*  
 June 19—*Two to One* . . . . . Tippet  
 July 24—*Midas* . . . . . Nysa  
 Aug. 2—*Noble Peasant* . . . . . Adela  
 3—*Young Quaker* . . . . . Araminta  
 10—*What D'ye Call It* . . . . Susan  
 24—*Deserter* . . . . . Jenny

1785. *Drury Lane.*  
 Jan. 10—*Cymon* . . . . . Urganda  
 Feb. 8—*Liberty Hall* . . . . . Aurelia  
 Mar. 28—*Rosina* . . . . . Phoebe  
 April 6—*Confederacy* . . . . . Corinna

1785. *Haymarket.*

July 9—Turk and No Turk . . . . . Fib  
20—Gretna Green . . . . . Miss Plumb

1786.

July 19—Provoked Husband . . . . . Jenny  
→ 20—Beggars' Opera . . . . . Lucy  
Aug. 3—Romp . . . . . Priscilla Tomboy  
12—Siege of Curzola . . . . . Teresa  
29—Orpheus . . . . . Rhodope

1787.

May 16—Harvest Home . . . . . Unah  
July 16—Golden Pippin . . . . . Juno  
Aug. 4—Inkle and Yarico . . . . . Wowski

*Royalty.*

1787.

Sept. 27—Thomas and Susan . . . . . Susan  
Dec. 3—Apollo Turned Stroller . . . . . Apollo

*Haymarket.*

1789.

May 18—Enraged Musician . . . . . Milk Girl  
July 31—Portrait . . . . . Isabella

that the *Morning Post* declared the morning after her *debut* were rarely to be met with even on the other side of the Haymarket—that is, the English Opera House. Her articulation was said to be equal to that of Mrs. Kennedy; her taste and execution were pronounced equal to any, and it was predicted that the public would stamp her as one of the first singers of the English stage. The same critic afterward said that as *Rosetta* she cast her eyes down, but as *Euphrosyne* in "Comus," her second part, she

looked as if ready to cry, "Who's afraid?—it is a wonderful town this, and a theatre is not the worst academy a young lady can go to." This remark was curiously supplemented when she appeared as *Euphrosyne* the second time. While she was singing, a gentleman in the boxes, dressed like a clergyman, began to hiss, shout and otherwise disturb the audience, the effect of which was to cause Miss George to faint. It may be inferred that the disturber was her father, manifesting his opposition to her choice of a profession. It is not surprising that parental authority was of little avail, for her success was so great that before the close of her first season at the Haymarket she was hailed as the English Allegranti.

Before the close of her first season at the Haymarket Miss George secured an engagement at Drury Lane for three years at £10

per week, where she made her first appearance September 22, 1783, as *Rosetta*. Great improvement in her acting was noticed by the critics on this occasion, as the result of her brief experience at the Summer theatre, but her singing was subjected to severer criticism. The *Independent Gazetteer*, for instance, regretted that she was not under the immediate direction of Mr. Linley, as she had been taught apparently rather to astonish the ear than to please the heart—was a sublime warbler rather than a pleasing singer. It was imputed to her as a fault that she copied the Italian school in her singing and the French in her manners; but these qualities commended her to the musical public; and, beginning with the season of 1784, she was engaged for the oratorios that were then annually given at Drury Lane, and were very popular. During her first season as an oratorio singer Miss George was heard in “L’Allegro el Penseroso,” the “Messiah,” “Samson,” “Alexander’s Feast,” “Jephthah,” “Judas Maccabæus” and “Acis and Galatea.” In 1785 she was one of the vocalists engaged for the Handel commemoration at Drury Lane, and she was re-engaged for the oratorio season. These oratorio engagements were made year after year for a number of years, even after Miss George had ceased to appear at Drury Lane during the regular season. When Mrs. Siddons made her first appearance as *Lady Macbeth* at Drury Lane, in 1785, Miss George and Mrs. Wrighten were both among the vocalists. One of Miss George’s greatest successes during the season of 1784–5 was her first song in Dibdin’s “Liberty Hall,” in which she was sprightly and original, and never failed of being received with repeated plaudits and a general recall. When she took her benefit this season, one of the papers said, “Little George beat Miss Phillips by half a neck.”

Dunlap saw Miss George at the Haymarket in the Summer of

1785, and at Drury Lane early in 1786, and he speaks of her as so distinguished at that time that her portrait, in company of that of John Palmer, was exhibited at Somerset House by Russell, one of the best painters in pastel of the period. This opinion of her merit is corroborated by the *Independent Gazetteer*, which pronounced her the best singer then on the English stage. Her voice was flexible and sweet, and its compass greater than that of any singer before the public. One of the operas in which Dunlap heard her was the "Noble Peasant," and it was said by one of the newspapers that the manner in which she sang the airs allotted to her in that work could never be forgotten. After the close of the Haymarket season of 1785 Miss George suf-

## MISS GEORGE'S ADDRESS.

[Newspapers lying on the table.

The Play quite over the Address not written !  
What shall I do? Miss George is fairly bitten.

Flat as a cit 'fore dinner—hipped by vapours,  
But can't I steal from all these morning papers?

*The Post*—"Miss George this evening plays the Romp;

"'Tis hop'd no nibbling critic in stiff pomp  
"Will sneer at her essay and voice melodious;  
"Remember, "All comparisons are odious."

What have we here? *The PUBLIC ADVERTISER*—

"Theatricals—*dash*—AND—*dash*—we advise her—

"*Dash*—let Miss George—*dash*—*teipfe noice*—

"*Dash*—she's not Jordan—*dash*—nor Madam Pozzy"—

*Dash—dash—flapdash—The CHRONICLE* at last,

Fame's pleasing *trump*, without one envious blast,

What's here? "Miss George's great attempt to-night

fered from a long illness, so that her last season at Drury Lane offered few opportunities for the display of her peculiar talents. She was again at the Haymarket in the Summer of 1786, where, for her benefit, she appeared for the first time as *Priscilla Tomboy* in the "Romp," in which Mrs. Jordan was then so popular. In order to deprecate prejudice and comparison, Mr. Bannister, Jr., recited a poetical address written for the occasion, which was supposed to be made up of extracts from the newspapers. Miss George was always considerably treated by the

London press; and this occasion, notwithstanding Mrs. Jordan's popularity, proved no exception.

"With the warmest prejudices in favor of Mrs. Jordan," said the *Gazetteer*, "we must bear testimony to the spirit, the volatility, the gamesomeness of Miss George. She sang the songs with such taste and excellence as to excite a tumult of applause and, in all but one or two, a general encore. She has reason to be fully satisfied with her benefit, both from the accession of fame and of cash, for

the house overflowed in every part." One of Miss George's greatest successes at the Haymarket this season was her singing of Dr. Arnold's "*Je ne sçai quoi*" in the "Siege of Curzola," originally written for the Prince of Wales' birthday in 1783. One of the penalties of her popularity at this time was a report in a newspaper that she was to marry a Mr. Martyr, which, of course, suggested "St. George, the Martyr," to the sapient paragrapher. In November and December, 1786, Miss George, being then disengaged, sang operatic arias at a series of readings by Mr. Lacy at Free-Mason's Hall. A few weeks later, in consequence of the secession of the laughter-loving Wrihten, it was suggested in the *Gazetteer* that, as one star had fallen, the managers could not do better than to secure the wandering but brilliant Georgina Sidus. Again, in February, 1787, Miss George sang at Mr. Lacy's

"Cannot offend, but may give some delight;  
"She's young and volatile—has fun and rig,  
"Her *Tippet* and *Miss Jenny* prove she's  
gig.

"Though wond'rous Jordan be Dame Nature's choice,

"Yet sprightly George has got a charming voice.

"Had no young candidate e'er try'd their art

"To play a great performer's choicest part,

"*Jordan* and *Siddons* we had never gain'd,

"For *Clive* and *Cibber* would have always reign'd."

Let candour, then, not cynick snarls prevail;

Let no one cock his glass, and say "she'll fail!

"She's *not the Jordan*!" that she *knows* indeed,

But none can be more anxious to succeed

Than she, to make you merry—not to teize you,—

She'll do her best—none can do more—to please you.



readings, and she was also engaged for the Drury Lane oratorio. Her singing in the "Redemption" gained her "an encore from the pit even unto the gods." In the Summer of 1787 she was engaged as the principal singer at Ranelagh, and she was again at the Haymarket, where she greatly distinguished herself, both as singer and actress, as *Unah* in "Harvest Home" on the opening night. As *Juno* in the "Golden Pippin" and as *Wowski* in the younger Colman's new opera, "Inkle and Yarico," she was highly complimented.

When the new Royalty Theatre, projected by John Palmer, was opened for the season of 1787-8, Miss George was engaged, making her first appearance at the new house on the 27th of September as *Susan* in "Thomas and Susan." "We cannot too much commend Mr. Palmer in engaging this little syren," said the *Gazetteer*, "and we have no doubt she will be as great a favorite in the East as she was in the West." In Sir John Oldmixon's "Apollo Turned Stroller," she was as successful as usual, but, owing to the opposition of the patent houses, the Royalty was soon closed as a Winter theatre. Miss George again sang in the Drury Lane oratorio in 1788, and subsequently she played a brief engagement at Edinburgh, making her first appearance there March 14, 1788, as *Rosetta* in "Love in a Village." In her return journey for the season of 1788 at the Haymarket she was seized with a fever near Carlisle, in consequence of which her life was despaired of, and the fulfilment of her engagement rendered impossible. When she recovered she went to London, which she left in October, 1788, to play an engagement of twelve nights in Dublin. She was extremely well received in the Irish capital, but, taking offense at her treatment behind the scenes, she terminated her engagement early in December, and went to Edinburgh, but she reached London in

time for the Haymarket season of 1789, appearing on the opening night as the *Milk Girl* in an afterpiece called the "Enraged Musician." This was her last engagement in London, and she seems to have lived in retirement until Mr. Wignell engaged her for Philadelphia.

Previous to her American engagement, Miss George married Sir John Oldmixon, a noted beau of that time. Little authentic information has been preserved in regard to Sir John. Bernard knew him at Bath in 1784, where he was distinguished for the refinement of his dress and manners and, in all points of good breeding, looked up to as an oracle. Indeed, Bernard professed to have chosen Sir John as the model of his *Lord Sparkle* in Mrs. Cowley's "Which is the Man?" "Bernard, I saw your *Sparkle* last night," the comedian represents Sir John as saying; "they say you imitate me, but your dress was incorrect; you wear only twelve curls to a side—I never wear under sixteen." It may be inferred, however, that the objections were couched in stronger terms, as, according to the late William B. Wood, Bernard was the worst dresser on the stage. Sir John Oldmixon was the grandson of that John Oldmixon whom Pope included in the "Dunciad," being a son of Oldmixon's daughter, who had married a musician named Morella. Young Morella had his name changed to Oldmixon, after his grandfather, and, while serving under the Duke of Portland in Ireland, he was knighted by the viceroy. It is not unlikely that Sir John first met Miss George during her Royalty engagement in 1787. I have been unable to find the date of their marriage; but when she made her first appearance in America, in Philadelphia in 1794, Lady Oldmixon was announced in the bills simply as Mrs. Oldmixon.

Next in reputation after Mrs. Oldmixon, among Wignell's recruits, was Mr. Fennell. James Fennell was the son of an official in

the pay department of the Royal Navy, who had been for some years a resident of New York about the middle of the century. James was born in London, December 11, 1766. He was educated at Eton and Trinity College, Cambridge, and was intended for the bar. His irregular habits and extravagance defeated this design, for, in the foolish expectation of revenging himself upon his father for refusing him money to pay a gambling debt, he resolved to go upon the stage, and immediately set off for Edinburgh to carry his purpose into execution. This was in June, 1787. Mr. Jackson, the manager of the Edinburgh Theatre, agreed to give him an appearance, as an amateur, in the character of *Othello*, which he played with such success that during the Summer he performed six times in Edinburgh and repeated his performances in Glasgow. Although he played under the assumed name of Cambray, his course so incensed his family that upon his return to London in the Autumn he found the doors of all his relations closed against him. Then came an engagement at Covent Garden.

Mr. Fennell's London *debut*, which was also in the name of Cambray, was effected with a considerable flourish of trumpets. The

MR. FENNEL'S C. G. PARTS.

1787.	
Oct. 12—	<i>Othello</i> . . . . . <i>Othello</i>
22—	<i>Alexander the Great</i> . . . . . <i>Alexander</i>
29—	<i>Venice Preserved</i> . . . . . <i>Jaffier</i>
Nov. 16—	<i>Macbeth</i> . . . . . <i>Macbeth</i>
	<i>Lyar</i> . . . . . <i>Young Wilding</i>
1789.	
Nov. 2—	<i>Henry IV</i> . . . . . <i>Hotspur</i>
	21— <i>Lear</i> . . . . . <i>Bastard</i>
1790.	
Oct. 27—	<i>Orphan</i> . . . . . <i>Castalio</i>
Dec. 10—	<i>Love Makes a Man</i> . . . . . <i>Duart</i>
	11— <i>Author</i> . . . . . <i>Young Cape</i>
	20— <i>Douglas</i> . . . . . <i>Douglas</i>

manager of Covent Garden, the newspapers said, had found a phenomenon, who had presented himself unrecommended to Mr. Harris, and, by reciting some passages from leading characters, had instantly won an essay—his engagement to be contingent upon his first attempt. Fennell accordingly appeared on the 12th of October,

1787, as *Othello*, Mrs. Pope being the *Desdemona*. He was described, after his *debut*, as being a most elegant and striking figure—tall, finely proportioned and graceful. His voice, it was said, had great volume, and was not destitute of music, but his management of it was faulty; he seldom erred in the conception of the character, but in the delivery of the passion he stretched his voice beyond its powers. When he essayed *Alexander*, Miss Brunton, best known to the American stage as Mrs. Merry, played *Statira* for the first time. On this occasion, also, his great volume of voice, with its lack of variety and modulation, was noticed. "He possesses feeling, and strives to make others feel," said one of his critics, "but the want of natural tenderness of voice makes him degenerate into a whine which destroys the interest, and neither gratifies the ear nor reaches the heart." For his benefit Fennell played *Macbeth* to the *Lady Macbeth* of Mrs. Pope, and, like most young tragedians, he "gave various new readings." All the clubs of which he had been a member at Cambridge came to London to attend his benefit, which proved a very profitable one.

Before Mr. Fennell left Edinburgh, after his first attempts, he entered into articles with Mr. Jackson for the following season, should he continue on the stage. Mr. Harris offered to pay the penalty named in the articles—£200—and additional damages if Mr. Jackson would release him, but Jackson declined, and Fennell felt bound to fulfil his contract. He accordingly played in Edinburgh throughout the Winter season of 1787–8. After the close of the regular season Jackson engaged Mrs. Siddons for the week of the Leith races, and induced Fennell to agree to support her. In casting the play of "Venice Preserved," the manager gave *Jaffier* to Fennell and *Pierre* to Woods, another member of the company. Both these actors had played *Jaffier*,

but Fennell had never played *Pierre*. The friends of Woods, however, insisted that he should be allowed to play *Jaffier*, and created a disturbance in the theatre because the change was not made. Mr. Jackson was forewarned of this disturbance by means of an anonymous letter, to which Fennell incautiously referred as "a scene of villainy." For this an apology was demanded, which the young tragedian refused to make. Fennell was finally withdrawn by the manager, but nothing short of an apology would appease his enemies, and he was consequently driven from the Edinburgh stage altogether. Singularly enough, the conspirators were composed of advocates and writers of the Scotch bar, against whom Fennell afterward brought an action. It was with difficulty that he obtained counsel, most of the attorneys who were not in the conspiracy refusing to accept a brief against their brethren. A year later, as the cause would not be likely to be disposed of under six years, Mr. Fennell withdrew the action. After the action was withdrawn, in the Summer of 1789, Fennell appeared twice on the Edinburgh stage, with the approbation of the audience, which ended his professional career in Scotland.

Having left Edinburgh, Fennell appeared for one night at Newcastle for the benefit of Mrs. Whitlock, and on the 26th of August, 1789, he played *Othello* at York, Miss Farren being the *Desdemona*. On the 16th of October he reappeared at Covent Garden, also as *Othello*, a role that one of the newspapers said was beyond his reach, adding that there were many parts in which he would be a useful actor. He seems to have acted on the hint, for he subsequently appeared as *Hotspur* in "Henry IV," and other roles less trying. To some of them he failed to take kindly, however; and, after playing the *Abbe Maury* for one night in the "Picture of Paris," he retired from the

theatre, disgusted with the tomfooleries of the part and the play. Fennell, in his "Apology" for his life, confesses that at this time—1790-91—he was very much in love with Miss Brunton, but she did not discover the fact until after she was the wife of her third husband, William Warren. He was soon consoled, however, and early in 1792 he was married, going to France on his wedding excursion. In Paris he and his bride met Mr. and Mrs. Merry (Miss Brunton), and they returned to London together. While in Paris, Merry proposed that they should sail for America, with a view of joining the theatrical forces in this country. Fennell declined, and Merry abandoned the project. A year later Fennell changed his mind, and, engaging with Wignell, he set sail in advance of the rest of the Philadelphia company.

For the lead in genteel comedy and for secondary roles in tragedy Mr. Wignell engaged Mr. Chalmers, whom he probably found at Dublin. Chalmers was

## MR. CHALMERS' C. G. PARTS.

an actor of experience and of some merit, though not of the first rank. He made his London *debut* at Covent Garden on the 8th of October, 1783, as *Tom* in the "Conscious Lovers." Mrs. Chal-

1783.	
Oct.	8—Conscious Lovers . . . . Tom
1784.	
Mar.	16—Which is the Man? . Lord Sparkle
May	4—Merry Wives of Windsor . Fenton
Sept.	17—As You Like It . . . . Silvius
	20—Harlequin Rambler . Harlequin
	29—Henry IV . . . . . Poins

mers, who was a sister of Mills, at that time at Covent Garden, had appeared a few nights before as *Rose* in the "Recruiting Officer." She was esteemed in Edinburgh, where she received the rudiments of her theatrical education, and much was expected from her in London, which, however, she failed to realize. Mrs. Chalmers died in Dublin in May, 1792. Mr. Chalmers remained at Covent Garden only one season, but with his wife he was engaged for Dublin for the season of

1784-5. It is unnecessary to trace his subsequent wanderings, except to say that for three years—1789-91—he was at Weymouth. In 1789 he performed *Marplot* in the "Busybody," *Young Wilding* in the "Lyar" and *Petruchio* in "Catharine and Petruchio," before the king and Queen Caroline. His last part at Weymouth in 1791 that I find noticed in the newspapers was *Doricourt* in the "Belle's Stratagem," which he played on the 10th of September, it was said, with approbation. At the time of his London *debut* one of the critics found Chalmers wanting in the sprightliness and flippancy necessary to the coxcomb and in that flow of words and spirit that makes the dialogue trip lightly from the tongue and the feet bound airily from the boards. Durang speaks of him as the reverse of this, saying he could never play a part without a jump or a turn in it; that he had taken Lewis as his model, but only caught the nimbleness of that actor's legs. Dunlap accords him talents and power as an actor in comedy, but says his consummate vanity and indifference to everything except selfish gratification ruined him.

Among Mr. Wignell's recruits none was more noteworthy than Mr. and Mrs. Whitlock. Charles Whitlock had long been a provin-

ELIZA KEMBLE'S D. L. PARTS.

1783.

Feb. 22—*Merchant of Venice* . . . Portia

Oct. 16—*As You Like It* . . . Rosalind

Nov. 4—*New Way to Pay Old Debts*  
Margaret

1784.

Jan. 23—*Revenge* . . . . . Leonora

1785.

April 27—*Earl of Essex*  
Countess of Rutland

cial actor and manager in England.

He was best known, perhaps, as the associate of Munden in the management of the theatre at Newcastle. As an actor he was excellent in the heavy fathers, *Lord Norland* in "Every One Has His

Fault" being esteemed his best part. Mrs. Whitlock was Eliza Kemble, the youngest sister of Mrs. Siddons. Like the other members of the

Kemble family she had received her theatrical education in the provinces. When Sarah had gained her great triumph at Drury Lane, she brought out her sister Fanny as *Alicia* to her *Jane Shore*; and a few weeks later Betsy, who had been at York, followed as *Portia*. Some of Miss Betsy's tones, one of the newspapers said, resembled her sister's, but she was criticised for sinking her voice so that several words were lost in every sentence, and for making use of too many airs and attitudes. In the Summer of 1784 Eliza Kemble was at Lancaster, where she was married in June, 1785, to Mr. Whitlock, who was then one of the managers of the Chester Theatre. She was afterward the chief attraction of the Newcastle circuit. When the new theatre at Newcastle was opened, January 21st, 1788, Mrs. Whitlock appeared as *Mrs. Lovemore* in the "Way to Keep Him," the opening play. As a mark of the esteem in which the Whitlocks were held at Newcastle, it may be noted that at the close of their season there, in June, 1791, they were presented by a select party of gentlemen with a purse containing fifty guineas. Mrs. Whitlock was not again seen in London until June, 1792, when she appeared at the Haymarket on the 18th as *Queen Margaret* in the "Battle of Hexham," and on the 23d as *Julia* in the "Siege of Calais." Mr. and Mrs. Whitlock were engaged for the Edinburgh and Glasgow theatres, under Mrs. Esten's management, for the season of 1792-3. Among Mrs. Whitlock's parts at Edinburgh was *Elvira* in "Percy," a part that she was soon to play in America, under Mr. Wignell's management. The Whitlocks were exceedingly amiable and worthy people.

Mr. Wignell selected his company with a view to a strong operatic department, choosing singers who were at the same time actors and actresses. Mr. and Mrs. Marshall were excellent examples of his method. That Mr. Marshall was a good actor in fops and French-



men is proved by his list of parts at Covent Garden during a period of three years; only a fair singer, as well as a good actor, could have

## MR. MARSHALL'S C. G. PARTS.

1790.

Sept. 17—Poor Soldier . . . . . Bagatelle  
Oct. 15—Fontainebleau . . . . . Col. Epauvette  
Dec. 20—Picture of Paris . . . . . Poet  
27—Recruiting Officer . . . . . Capt. Brazen

1791.

Jan. 3—Henry IV . . . . . Poins  
14—Little Hunchback, French Doctor  
Feb. 4—School for Arrogance . . . . . Picard  
May 2—Alexander the Little . . . . . Lysimachus  
19—He Wou'd be a Soldier . . . . . Pierpont  
June 1—Chances . . . . . Don Frederick  
Oct. 27—Provoked Husband . . . . . Count Basset  
Nov. 1—Duenna . . . . . Anthonio  
19—Midnight Hour . . . . . Marquis  
Dec. 21—Bluebeard . . . . . Bounce

1792.

Mar. 26—Mermaid . . . . . Raymond  
May 18—Cymbeline . . . . . Cloten  
Sept. 28—Suspicious Husband, Jack Meggot

succeeded Wewitzer as *Bagatelle*, which Marshall did with entire acceptability on the occasion of his London *debut*. After that performance he was commended for his comic talents, and it was predicted that he would prove an attractive and useful performer. Marshall was still at Covent Garden at the beginning of the season of 1792-3; but early in January a newspaper paragraph said his situation at Bath was a pitiable one, adding, by way of explanation, that it was natural a son

of the sock should become entangled in a dramatic Webb. This was the actress known on the American stage as Mrs. Marshall and afterward as Mrs. Wilmot. When the "Beggar's Opera" was produced at the Haymarket Theatre in 1786, Mrs. Brett, the mother of Mrs. Hodgkinson, was the *Lucy*, but she was succeeded at the second performance by Mrs. Webb, and Mrs. Webb in turn gave way to Miss George. Notwithstanding this failure, she became a very capable actress and singer. Her *Edward* in "Every One Has His Fault" was long celebrated as a matchless performance. Mrs. Marshall was *petite* in figure, with a round face, sparkling eyes, and an arch and sprightly expression of features.

The engagement of the Warrells was in line with Mr. Wignell's

general policy. Mr. Warrell had few pretensions as an actor, but, with his young sons, Master Warrell and Master T. Warrell, was often useful in filling out a cast. Mrs.

## MRS. WARRELL'S PARTS.

Warrell, on the other hand, was an important acquisition both as an actress and a singer. Before her first London appearance at the Royalty Theatre, July 15th, 1788, in the title-role of the little piece called "Poll of Plympton," Mrs. Warrell had been at Bath, where she was held in esteem for her vocal

*Royalty.*

1788.  
July 15—Poll of Plympton . . . . . Poll  
Sept. 1—Honorina . . . . . Honorina

*Covent Garden.*

1790.  
Feb. 18—Fontainebleau . . . . . Rosa  
Mar. 18—Flitch of Bacon . . . . . Eliza  
May 13—Lionel and Clarissa . . . . . Diana  
Oct. 13—Robin Hood . . . . . Angelina  
Nov. 3—Wives Revenged . . . . . Mrs. Tokay  
1791.  
May 24—Primrose Green.

powers. As she had pleased the fashionable circles at Bath, one of the newspapers said, previous to her *debut*, that there was little doubt of her captivating a London audience. She failed to make an immediate impression, however; and, although her engagement at one of the Winter theatres was talked of, it was not until the season of 1790–91 that she was retained in the vocal department at Covent Garden. There her position was a subordinate one, as her parts show, but she was useful as one of the singers in such pieces as the "Picture of Paris" and the "Woodman." Mrs. Warrell remained at Covent Garden only one season, going to Brighton for the Summer of 1791, where she appeared on the 17th of July as *Rosetta* in "Love in a Village." It is probable that Mr. Wignell found her at Edinburgh, where she was a member of Mrs. Esten's company during the season of 1792–3.

The engagement of Mr. Darley could only have been possible in an American company modelled after those of the two great London theatres. Mr. Darley was not a good actor, but in singing parts

**MR. DARLEY'S PARTS.**

You Like It" in 1784. He was a large man—in fact, when he came to America he was a fat man—and he was probably chosen for *Charles* because he looked the athlete. In person and features he was said to bear such a striking resemblance to Henry VIII that in 1786 he sat to an eminent artist for a portrait of the king. For fully ten years Darley, as a singer, was a Covent Garden favorite. An incident related by Dunlap, who was present, well illustrates Darley's acceptability. In the Winter of 1785-6 a farce was revived that had owed its success the previous season to a song sung by the celebrated Mrs. Kennedy. This song was omitted when the piece was revived, which was the occasion of an uproar. Finally, however, the audience consented to hear Darley sing it, Mrs. Kennedy not being in the theatre, and it was received with great applause.

So great and so lasting was Darley's popularity that at Vauxhall, after the flight of Mrs. Wrihten, he almost compensated the audiences for her loss. During the season of 1790-91 Darley was out of the

Covent Garden Company, being engaged at Portsmouth. He was soon back again, however, playing his most famous role, *Farmer Blackberry* in the "Farmer," on the opening night of the next season. Darley was often commended for his singing, but seldom for his acting. As *Farmer Blackberry* he was excellent; as *Daran* in the "Crusade" it was conceded that he acted well; and it was said he made *Fairlip* in the "Woodman" as fine a character as any of his predecessors. When he came to America, Darley brought with him his son, John Darley, the younger, who was destined to become one of the most distinguished actors on the American stage.

Early in December, 1790, a London paper announced that Miss Broadhurst, the promising pupil of the ingenious Mr. Percy, would

## MISS BROADHURST'S PARTS.

1791.

Jan. 15—Beggars' Opera . . . . . Polly  
Feb. 10—Padlock . . . . . Leonora  
May 12—Rosina . . . . . Rosina  
June 3—Cottage Maid.  
Sept. 23—Comus . . . . . Pastoral Nymph  
Oct. 20—Oscar and Malvina.

1792.

Feb. 28—Orpheus and Euridice.  
April 17—Will o' the Wisp . . . . . Zelma  
Sept. 19—Duenna . . . . . Clara  
28—Flitch of Bacon . . . . . Eliza  
Oct. 3—Fontainebleau . . . . . Celia  
Sultan . . . . . Ismene

Dec. 10—Woodman . . . . . Fairlip  
15—Jovial Crew . . . . . Hearty  
21—Bluebeard . . . . . Bluebeard

1792.

Feb. 28—Orpheus and Euridice.  
Sept. 28—Flitch of Bacon . . . Capt. Wilson  
Oct. 5—Highland Reel . . . Sergeant Jack  
1793.  
May 11—Sprigs of Laurel . . . Corporal

soon make her theatrical *entree* in a new comic opera to be called the "Will o' the Wisp." Miss Broadhurst was then only 16, but she was not entirely unknown to the musical public, as she had sung some time previously at Free-Mason's Hall. The part for her *debut* was afterward changed to *Polly* in the "Beggars' Opera," in which she

Oct. 5—Highland Reel . . . . . Jenny made her first appearance January  
 17—Poor Soldier . . . . . Norah  
 18—Maid of the Oaks . . . . . Maria 15th, 1791. Considering her age, it  
 was said her musical acquirements were truly wonderful. Her voice  
 was pleasing and flexible, and when she became more accustomed to  
 the stage it was predicted that she would prove a distinguished orna-  
 ment to the musical department of the theatre. She sang *Polly* five  
 times in succession before she was heard in her second part—*Leonora*  
 in the "Padlock." She had also the distinction, previously accorded  
 only to Miss George, of appearing in the Drury Lane oratorio during  
 her first season on the stage. For her benefit on the 3d of June she  
 produced a new piece, the "Cottage Maid," and sang an Italian aria  
 in the masquerade scene in the "Belle's Stratagem" and a new ballad  
 at the end of the first act. When Incledon made his first appearance  
 as *Macheath* at Covent Garden, she was again the *Polly*. Miss Broad-  
 hurst never developed much skill as an actress, and according to Dun-  
 lap she was deficient in personal beauty. Wignell engaged her solely  
 for her musical abilities. She came to this country accompanied by  
 her mother. There is a portrait of her, but it is seldom met with.

The low comedian engaged by Mr. Wignell was Bates, famili-  
 arly known as Billy Bates. His low comedy, it is said, was very coarse,  
 and his talents were not of a high order; but he was an actor of long  
 experience, and understood his business thoroughly. John Ber-  
 nard found him at Bristol in 1783; and Ryley in the "Itinerant"  
 speaks of him as a member of the Manchester company a year or two  
 later. In 1786-7 he was at Drury Lane, where he seems to have re-  
 mained in a subordinate position, although his name seldom appears  
 in the casts. His parts at Drury Lane, as his brief list shows, were  
 second low comedy. Bates was engaged at the Royalty Theatre in

the Summer of 1787 and again in 1788. At the Royalty he played *Harlequin* in the pantomime, "Hobson's Choice," on the opening night, July 3d, 1787, and in "Harlequin Mungo" August 29th, 1788.

MR. BATES' D. L. PARTS.

Bates was the author of a piece called "Gil Blas," produced at the Royalty in 1788, in which he played the title-role, with Watts, who

1787.

Mar. 13—Seduction . . . . . Lapell

Oct. 6—Englishman in Paris . . Killen

1788.

May 15—Lear . . . . . Burgundy

16—Constant Couple . . Tom Errand

21—Merry Wives of Windsor. Bardolph

was with Harper in Boston in 1792 as *Father Dominic*, and Chambers, who appeared in Philadelphia the same year with the Old American Company as a *Lay Brother* and *Fabricius*. Bernard tells a story of Bates at rehearsal, at Bristol, that seems to have been characteristic of the man. He had only a few lines, but he spoke them in a very energetic manner. "Do you mean to speak that way at night?" asked Holland, one of the managers. "Certainly," Bates answered; "I have a benefit to make as well as you, Mr. Holland." In Philadelphia he sometimes advertised his benefits in verse, one of his advertisements beginning as follows:

On Friday eve next, as the play-bill relates,  
(To discount other bills) is a bill for Bill Bates,  
To which he invites all the town, grave and gay,  
To see wit and humor portrayed in a play.

Mrs. Bates was engaged with her husband, but she appeared only in unimportant parts.

What proved two of the most important engagements made by Mr. Wignell were those of Mr. and Mrs. Francis. William Francis had been the *Harlequin* at Manchester and Birmingham since 1787, and was noted for the skill with which he prepared pantomimic ballets for the stage and superintended their production. Mr. Wignell saw a

specimen of his work in the "Enchanted Wood" at the Haymarket in 1792, and engaged him principally for similar services in Philadelphia. Francis was the second dancer of the name known to the American stage. The other, whose real name was Menzius, but who was here called Francis Mentges, was from Holland. He had danced with Douglass' company before the Revolution, but early in that struggle he entered the Revolutionary army as adjutant of Colonel Atlee's Musketry Battalion, to which position he was appointed March 22d, 1776. He was promoted to be first lieutenant on the 7th of August following. In October he was transferred to the Eleventh Pennsylvania Regiment, of which he was made major; and on the 9th of October, 1778, he succeeded Persifer Frazer as lieutenant-colonel of the Fifth Pennsylvania, where he rendered distinguished service. After the Revolution he was inspector of United States troops in the Northwest Territory. Heckwelder in his diary speaks of meeting Mentges near Cincinnati in 1792. This first Francis was, so far as I know, the only person connected with the colonial stage who took part with the colonies in the struggle for independence. I speak of him thus at length because unfortunately I confounded him in my first volume with his successor of the same name, the subject of the present sketch. Little is known of William Francis in the English provincial theatres except that he there won the esteem of Cooke and other actors who afterward met him in this country. Ryley speaks of him in the "Itinerant" in connection with the discovery of a Jacobite plot at Manchester to carry off the king, which turned out to be a memorandum of Francis' new pantomime. Mrs. Francis was with her husband in the Manchester and Birmingham companies, and there received the theatrical education that at once made her so acceptable here as an actress.

Among the most interesting, if not the more important engagements made by Mr. Wignell were those of the Rowsons. According to Mr. Nason, Mrs. Susanna Rowson's biographer, William Rowson was, at the time of their marriage in 1786, a hardware merchant and a trumpeter in the Royal Horse Guards. Mrs. Rowson was the only daughter of Lieutenant William Haswell, of the British navy. She was born at Portsmouth, Hampshire, Eng., in 1762. Lieutenant Haswell held a position in the revenue service at Boston, making his home at Nantasket. In 1767 he sent for his little daughter Susanna, who, in consequence, spent her early years at that place, where she witnessed some of the opening scenes of the Revolution. Lieutenant Haswell's loyalty to his king caused him to be kept in constant surveillance after the evacuation of Boston, and, to render him harmless, he was ordered to live at Hingham. In 1777 he was removed to Abington, and early in the next year he was sent with his family under a flag of truce to Halifax. Miss Haswell soon afterward returned with the family to England, where she obtained a situation as governess. Her first novel, "Victoria," was published soon after her marriage, under the patronage of the Duchess of Devonshire. Her other books, "The Inquisitor," "Mary," "Trip to Parnassus," "Charlotte Temple," "Mentoria" and "Rebecca," followed in rapid succession between 1788 and 1792. The husband becoming bankrupt in the latter year, the family, including Mr. and Mrs. Rowson and Miss Charlotte Rowson, Mr. Rowson's sister, resolved to go upon the stage, and in 1792-3 they were engaged at the Edinburgh Theatre, under Mrs. Esten's management. Mr. Wignell found them there, and engaged them for his Philadelphia Theatre, Mr. Rowson to be the prompter, and Mrs. and Miss Rowson for subordinate roles in opera and comedy.



The other members of Mr. Wignell's company engaged in England were not noteworthy at the time of their engagement. Mrs. Shaw, who was engaged for the "comedy old ladies," a large, corpulent woman, was unknown to fame; but her husband, who came out to join the orchestra under Mr. Reinagle, had been a musician at Drury Lane. Mr. and Mrs. Cleveland, who filled minor roles, the former "walking gentlemen" and the latter "smart chambermaids," were also devoid of previous reputation. Miss Willems, a very pretty girl, afterward Mrs. Green, had had no theatrical experience, and the same thing was true of Messrs. Moreton, Harwood, Green and Blissett, four young men who were destined to become distinguished actors. John Pollard Moreton, whose real name was Pollard, was the son of an English officer who had served in America, and it is said he was born in this country. Going to England with his father, he was well educated, and when still a very young man he went to India, where he held an important position in the Bank of Calcutta. An indiscretion, involving the loan of the bank's money, which, however, was repaid, sent him back to England in disgrace and despondent, where Mr. Wignell met him and engaged him for the American stage. John E. Harwood was a well-educated and accomplished young Englishman, ardent and impulsive, to whom the offer of a theatrical engagement in America could not fail to prove tempting. Harwood married Miss Bache, a granddaughter of Benjamin Franklin. William Green had been a friend of Moreton in India, whom he joined in seeking theatrical honors in the United States. Francis Blissett, the younger, was the son of Blissett, the Bath comedian; but he never acted in England. Mr. and Mrs. Morris, Mr. Finch, who had been a teacher of languages, and others, were engaged on this side of the Atlantic.

## CHAPTER VIII.

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### THE PHILADELPHIA COMPANY, 1793-4.

DESCRIPTION OF THE NEW THEATRE—ARRIVAL OF THE COMPANY—  
BRIEF SEASON AT ANNAPOLIS—OPENING OF THE NEW HOUSE—  
“SLAVES IN ALGIERS”—“EMBARGO”—FRANCIS’ PANTOMIMES—  
OPENING PIECES—THE CASTS AND THE PLAYERS.

THE project of building a new theatre in Philadelphia originated in the differences between Wignell and the managers of the Old American Company in 1791. When it was once conceived it took shape rapidly. Public meetings were held at the old City Tavern, where the stock was subscribed for and the details of the management agreed upon. A. Reinagle, an eminent musician, and Thomas Wignell were made the managers, the former to have the direction of the musical department, and the latter of the stage. The managers were equal in authority in the business department. Mr. Reinagle was a brother of the great London animal painter and the father of Hugh Reinagle, afterward well known as an accomplished scene-painter. The elder Reinagle had long lived in Philadelphia, where he held the first rank as a musician and composer. He was a man of very impressive appearance, and was held in high esteem by all the best people in the Quaker City. Upon him devolved the actual work of superintending the erection of the theatre, Mr. Wignell being absent in England engaging the company, and the house was com-

pleted with so little delay that it was ready for the opening before the company was engaged for the theatre.

The site chosen for the New Theatre was in Chestnut Street, above Sixth, on the north side of the street. The plans for the theatre were supplied by Mr. Richards, Mr. Wignell's brother-in-law, who had furnished the designs for the remodelled Covent Garden Theatre, which was then the pride of the British metropolis. His model was shipped in two sections. Charles Durang speaks of seeing it in the property-room over the dome many years afterward. The interior of the new theatre was a perfect copy of the Theatre Royal at Bath. The façade, which was not finally finished until 1805, measured ninety feet in Chestnut Street, including two wings of fifteen feet each. The theatre stood back from the street with the projections of the wings or pavilions in front of the main building extending to the line of the street. These pavilions were connected by a colonnade of ten Corinthian columns, and decorated by emblematic figures in tablets. The centre building was ornamented by two spirited and well-executed figures of Tragedy and Comedy by Rush. In the centre of the building was a great Venetian window, the niches in which the figures were placed being on each side of this window. Over the niches in two circular tablets were emblematic insignia. The top of the centre building was crowned by a pediment. The wings above receded a little from the line of the main building, but below, as already indicated, projected twelve feet to the street. These projections were faced with marble, and a large window opened into each of the wings above. In each of the wings was a green-room, one being used for music rehearsals, dancing practice, etc., and that in the west wing as a green-room in the proper meaning of the term. The dressing-rooms, which

were numerous, were also in the wings. The entrances to the theatre were through the projecting wings. The stairs of the galleries were under the colonnade. The left-hand door led to the pit. To the boxes the ascent was by a flight of marble stairs in front to a lobby which communicated by corridors with all the boxes. The fronts of the boxes were handsomely gilt and decorated to correspond with the ceiling and hung with corresponding drapery between the columns. Those in front of the stage were arranged in the form of an amphitheatre. The seats, including those of the pit and gallery, were well disposed. The extreme depth of the theatre was one hundred and thirty-four feet; that of the stage upward of seventy-one feet. Between the boxes the stage occupied a front of thirty-six feet. Over the stage, occupying a part of the entablature, was an emblematic representation of "America Encouraging the Drama," with the motto, "The eagle suffers little birds to sing." For this was afterward substituted the words, "For useful mirth or salutary woe." It was computed that the theatre would hold about two thousand people, of which number nine hundred could be accommodated in the boxes.

The corner-stone of the New Theatre was laid with Masonic ceremonies, Mr. Reinagle being a Master Mason; and Jared Ingersoll, an eminent Philadelphia lawyer, delivered an address. While the work was in progress, there were frequent references to it in the Philadelphia papers, a paragraph in the *Federal Gazette* in November, 1792, saying that the workmen on the New Theatre were employed sixteen hours out of the twenty-four, and that it was expected the house would be completed by the middle or end of December. It was not, however, until the 30th of January, 1793, that the subscribers were afforded an opportunity to see it, after which it remained closed until the 2d of

February, when it was opened to the public with a grand concert, the prices being one dollar to the boxes, seventy-five cents to the pit, and

PROGRAMME OF THE CONCERT.

Act I.

New Overture . . . . . Mr. Reinagle  
Song—"On by the Spur of Valor"

Mr. Chambers

Concerto—Violin . . . . . Mr. Boulay  
Song—"Kiss me now or never". Mrs. Morris  
Quartette—Despetit avis

Messrs. Pettit, Boulay, Mallet and Reinagle  
Song—"Poor Tom Bowling" . Mr. Harper  
Symphonia . . . . . Mr. Hozeluch  
Glee—"Sigh no more, Ladies"

Messrs. Chambers, Harper and Reinagle

Act II.

Grand Overture . . . . . Haydn  
Italian Song . . . . . Mr. Mallet  
Sonata—Pianoforte . . . . . Mr. Guenin  
Song—"My Poll and Partner Joe", Mr. Harper  
Sonata—Harp . . . . . Mr. Saloman  
Song—"A Smile from the Girl of my Heart"

Mr. Chambers

Symphonia Concertant

Messrs. Pettit and Boulay

Act III.

Symphony . . . . . Stametz  
Song—"Blithe Colin" . . . . Mrs. Morris  
Concerto—Violin . . . . . Mr. Pettit  
Song—"Cottage Boy" . . . . Mr. Chambers  
Glee—"How Merrily We Live"

Messrs. Chambers, Harper and Reinagle

Dancing by Master Duport in the character of *Harlequin* and in the dance, "*Le Noble, or Henry IV.*"

fifty cents to the gallery. Notwithstanding it was an inclement night, the house was crowded in every part. The boxes, one of the newspapers said, exhibited a blaze of beauty; the pit was a display of respectable judges, and the gallery was filled with orderly, well-disposed citizens, whose decency of behavior deserved the greatest applause. Oddly enough, there was no comment on the character of the entertainment, which must be judged by the programme as it was advertised. The concert was repeated on the 4th and again on the 7th of February, after which the doors of the theatre remained closed for more than a year, waiting for the players.

It was only natural that Mr. Wignell's delay in engaging a company should occasion a feeling of dissatisfaction among the subscribers; and on the 28th of January, only two days before the private view of the completed edifice, a meeting was held at the City Tavern to hear and consider his reasons for the course he was pursuing.

These reasons were not made public; but whatever they were, they proved satisfactory, and resolutions were passed approving his action and expressing full confidence in his exertions. In the meantime, preparations were continued for the opening, which it was confidently expected would occur in the following September. Charles Milbourne, an able and experienced scene-painter from London, had long been at work upon the scenery and decorations. The latter being finished, additions continued to be made to the stock scenes that had already been painted. Besides, Wignell was presented with some fine drop-scenes by his brother-in-law, Richards, of Covent Garden. Mr. Richards also painted the act-drop, which was a very handsome piece of work. Early in April, 1793, the *Federal Gazette* announced that the furniture of Lord Barrymore's theatre, which had been purchased for the New Theatre, had arrived by the "George Barclay." It only remained for the "Barclay" to return to bring out the company, which it did, sailing from London on the 15th of July, and arriving in the Delaware a few weeks later.

The only account that we have of the arrival of the "George Barclay" with the company is that given by Mr. Fennell in his autobiography. Fennell had come out by another vessel, arriving in New York five weeks in advance of the others. The first tidings he had upon landing was that the yellow fever was raging in Philadelphia, but he continued his journey to the plague-stricken city, which he found almost deserted. Mr. Reinagle, however, had remained at his post; and Mr. Morris, the veteran comedian, was apparently living at his own house in the city, for it was there that Fennell encountered Mr. Wignell immediately upon his arrival. Wignell had left the "George Barclay" anchored in the Delaware off Gloucester, with the

company on board, fifty-six in all. Securing a supply of fresh vegetables and other provisions, the manager returned to the ship, accompanied by the tragedian. As soon as possible the members of the company were landed, Harwood, Fennell says, on touching the shore in the Jerseys, falling on his knees and kissing it in imitation of an English king, who had played the same prank to acquire popularity. The families were cared for by the farmers in the neighborhood, and the single men found lodgings at a tavern at Sandtown. There they remained for several weeks, and were then conducted to Annapolis, where the theatrical campaign finally began.

It was scarcely to be expected that the Annapolis season would prove profitable, but that city was the only place open to the company.

LIST OF PERFORMANCES—*Annapolis.*

1793.

Dec. 20—Castle of Andalusia . . . O'Keefe  
26—Belle's Stratagem . . . Mrs. Cowley  
Flicht of Bacon . . . . . Bate

1794.

Jan. 3—Rivals . . . . . Sheridan  
Poor Soldier . . . . . O'Keefe  
13—Every One Has His Fault  
Mrs. Inchbald  
Agreeable Surprise . . . O'Keefe  
17—Road to Ruin . . . . . Holcroft  
Deserter . . . . . Dibdin  
Caledonian Frolic . . . Francis  
24—Robin Hood . . . . . MacNally  
Village Lawyer . . . Macready

Philadelphia, owing to the plague, was certain to be unavailable until midwinter. The only theatre in Baltimore belonged to Hallam and Henry. Fortunately for Wignell, the terms on which the Old American Company had held the playhouse at Annapolis had been practically surrendered. In that house, accordingly, the company opened on the 20th of December

with the "Castle of Andalusia" for a brief holiday season. The subjoined list of performances is far from complete, but the only additional play that I have seen mentioned was "Othello," in which Fennell played the title-role. A country gentleman in the boxes who had never seen the play before, according to the veracious tragedian, was

so impressed with the intelligence of the *Moor* that he was willing to pay \$500 for the negro, but failed to make the purchase. The company was received with great hospitality by the Maryland gentry, but Annapolis had already ceased to be a theatrical town.

At last, after more than thirteen months' delay since its completion, the New Theatre in Philadelphia was opened to the public on the 17th of February, 1794. The house was crowded to its full capacity, the receipts being \$850. The order of productions on the earlier nights of the season, it will be observed, was an alternation of opera, tragedy and comedy, with accompanying farces, ballets and pantomimes. The "Castle of Andalusia," on the opening night, served to introduce some of the leading singers—Darley, Mr. and Mrs. Marshall, Mrs. Warrell and Miss Broadhurst—with Mrs. Francis and Mrs. Rowson in the farce. In "Isabella," on the second night, Mr. Fennell and Mr. and Mrs. Whitlock were brought forward. The third night served for the introduction of Chalmers as *Vapid* in the "Dramatist." Mr. Francis, who had previously appeared as

## LIST OF PERFORMANCES.

1794.

- Feb. 17—Castle of Andalusia . . O'Keefe  
           Who's the Dupe? . Mrs. Cowley  
 19—Isabella . . . . . Southerne  
           Rosina . . . . . Mrs. Brooke  
 21—Dramatist . . . . . Reynolds  
           Flitch of Bacon . . . . . Bate  
 24—Venice Preserved . . . . . Otway  
           Lying Valet . . . . . Garrick  
 26—Love in a Village . . Bickerstaff  
           Caledonian Frolic . . . Francis  
           Guardian . . . . . Garrick  
 28—Jealous Wife . . . . . Colman  
           Scheming Clown . . . Francis  
           Lyar . . . . . Foote  
 Mar. 3—School for Scandal . . Sheridan  
           Poor Soldier . . . . . O'Keefe  
 5—Carmelite . . . . . Cumberland  
           Spoiled Child . . . Bickerstaff  
 7—Every One Has His Fault  
                                   Mrs. Inchbald  
           Village Lawyer . . . Macready  
 8—Every One Has His Fault.  
           Poor Soldier.  
 10—Robin Hood . . . . . MacNally  
           Who's the Dupe?  
 12—Douglas . . . . . Home  
           Farmer . . . . . O'Keefe  
 14—Robin Hood.  
           Lyar.  
 17—Isabella.  
           St. Patrick's Day . . . Sheridan  
 19—Castle of Andalusia.  
           Sailor's Landlady . . . Francis



- the *Officer* in "Venice Preserved," played *Hodge* in "Love in a Village" on the 26th of February. The same night he presented the first of his dances, a Scotch dance called the "Caledonian Frolic," in which he took part, together with Miss Willems and Mrs. De Marque. This dance had its first production at Annapolis in January. The first mention of Mrs. De Marque was an announcement in a Baltimore paper that Mr. and Mrs. De Marque, recently arrived from Europe, would give a concert in Mr. Storck's Long Room, November 25, 1793. Mrs. De Marque also appeared with Francis and the younger Darley in the second of Francis' dances, the "Scheming Clown." Mr. Reinagle furnished the music for the third in the series of pantomimical dances arranged by Francis, the "Sailor's Landlady," one of the songs of which, sung by Darley, was published. It was patriotic in character, and became

very popular. A single stanza will show its character :—

For, under snug sail, we laugh at the gale,  
And, though landsmen look pale, never  
heed 'em ;  
But toss off the glass to a favorite lass,  
To America, Commerce and Freedom.

In the fourth of Francis' dances, "Fruitless Precaution," M. Bellona, a French dancer and pantomimist, made his first appearance in America. In this piece, also, was Madame Gardie, whose American *debut* had been made on the 26th of April as *Lucille* in the French pantomime, "Le Foret Noire." Madame Gardie was announced "from the theatre at Paris." According to Dunlap, she was the nominal wife of M. Gardie, the son of a nobleman, receiver-general at La Rochelle for Louis XVI. One evening at the theatre, after the Revolution in France, the audience demanded the "Marselaise," but she refused to sing it. Her withdrawal from the Parisian stage and a subsequent flight were the consequences. Accompanied by M. Gardie, the beautiful dancer

- April 30—Highland Reel.  
Le Foret Noire.
- May 2—Othello . . . . . Shakspeare  
Peeping Tom of Coventry.  
3—Dramatist.  
Le Foret Noire.  
5—Inkle and Yarico . . . Colman, Jr  
Village Lawyer.  
7—Provoked Husband . . . Vanbrugh  
Le Foret Noire.  
9—Inkle and Yarico.  
Wrangling Lovers.  
10—Othello.  
Peeping Tom of Coventry.  
12—Recruiting Officer . . . Farquhar  
Le Foret Noire.  
14—Robin Hood.  
Who's the Dupe ?  
16—Maid of the Mill . . . Bickerstaff  
Fruitless Precaution . . . Francis  
Quality Binding . . . . . Rose  
19—Surrender of Calais . . . Colman, Jr  
Sultan . . . . . Bickerstaff  
(Mr. Fennell's benefit.)  
21—West Indian . . . . . Cumberland  
Triumph of Mirth.  
(Mr. Chalmers' benefit.)  
23—Duenna . . . . . Sheridan  
Robinson Crusoe . . . Sheridan  
(Mr. Bates' benefit.)  
26—She Wou'd and She Wou'd Not  
Cibber  
Prize . . . . . Hoare  
(Mr. Morris' benefit.)  
28—Julia . . . . . Jephson  
Bon Ton . . . . . Garrick  
(Mr. Whitlock's benefit.)  
30—As You Like It . . . Shakspeare  
Hartford Bridge . . . . . Pearce  
(Mr. Marshall's benefit.)
- June 2—Lionel and Clarissa . . Bickerstaff  
Modern Antiques . . . O'Keefe  
(Mrs. Warrell's benefit.)  
4—Romeo and Juliet . . . Shakspeare  
Romp . . . . . Bickerstaff  
(Mrs. Marshall's benefit.)

- June 6—Every One Has His Fault.  
No Song No Supper.  
(Mr. Darley's benefit.)
- 9—Battle of Hexham . . . Colman, Jr  
True-Born Irishman . . . Macklin  
(Mrs. Morris' benefit.)
- 11—Mourning Bride . . . Congreve  
Three Weeks After Marriage  
Murphy  
(Mrs. Whitlock's benefit.)
- 13—Merchant of Venice . . . Shakspeare  
Embargo.  
(Mr. Finch's benefit.)
- 16—Gustavus Vasa . . . . . Brooke  
Harlequin Shipwrecked.  
(Mr. and Mrs. Francis' benefit.)
- 18—Woodman . . . . . Tate Dudley  
Critic . . . . . Sheridan  
(Miss. Broadhurst's benefit.)
- 20—How to Grow Rich . . . Reynolds  
Le Foret Noire.  
(Mr. Green's benefit.)
- 23—Julia.  
Waterman . . . . . Dibdin  
(Mrs. Shaw's benefit.)
- 25—Wonder . . . . . Mrs. Centlivre  
Comus . . . . . Milton  
(Moreton and Harwood's benefit.)
- 27—Macbeth.  
Jeanne d'Arc.  
(Mad. Gardie and Miss Willems' benefit.)
- 30—Slaves in Algiers . . Mrs. Rowson  
Citizen . . . . . Murphy  
(Mr. and Mrs. Rowson's benefit.)
- July 2—Widow of Malabar . . Humphreys  
L'Americain.  
Selima and Azor . . . . . Collier  
(Mr. and Mrs. Cleveland's benefit.)
- 7—Spanish Barber . . . . . Colman  
Scheming Milliners . . . Francis  
Prisoner at Large . . . O'Keefe  
(Mrs. Oldmixon's benefit.)
- 9—Cymbeline . . . . . Shakspeare  
Irish Lilt . . . . . Francis  
Devil Upon Two Sticks . . Foote  
(Blissett and Mrs. De Marque's benefit.)
- 11—Comus.

first went to Saint Francoise, and from San Domingo they came to Philadelphia. Madame Gardie does not appear to have created the impression in Philadelphia that she afterward made in New York, for she retired from Wignell and Reinagle's company at the close of the season, joining the Old American Company during Hallam and Hodgkinson's Southwark engagement in the Autumn. The repertory of the first season at the New Theatre was remarkably strong in operatic productions, or what was called opera. But even the tragedies were given with a musical completeness before unknown in this country, the great number of singers in the company affording the managers facilities for embellishing such plays as "Romeo and Juliet" and "Macbeth" with genuine artists in the vocal parts. In the choruses, at this time, were all the singers in the company not engaged in the casts. In these, too, the beginners,

as Miss Oldfield this season, took their first lessons in facing an audience. Besides, Mr. Reinagle frequently composed new overtures and furnished additional airs for the musical productions. Among the pieces to which he added new songs were "Robin Hood," the "Highland Reel"—

a song for Darley, words by Mrs. Rowson—and "Le Foret Noire," of which the overture and music were entirely new. Mr. Reinagle also furnished incidental music for many other productions. Among those who profited by the benefits were Mr. Milbourne, the scene-painter, and Mr. Franklin, the box-keeper.

Two American productions were presented during the season—a comedy by Mrs. Rowson, called "Slaves in Algiers," and an after-

SLAVES IN ALGIERS.	piece, the "Em-	EMBARGO.
Muley Moloch . . . Mr. Green	bargo, or Every	Mr. Neverfret . . . Mr. Bates
Frederick . . . Mr. Moreton	One Has His	Captain Standby . Mr. Darley
Henry . . . Mr. Cleveland	Own Opinion,"	Ben Standby . . . Mr. Green
Constant . . . Mr. Whitlock	by a citizen of	Jack Mainstay . . Mr. Francis
Sebastian . . . Mr. Bates	Philadelphia.	Bob Overhaul . . Mr. Blissett
Ben Hassan . . . Mr. Francis	Both pieces were	Patrick O'Flanagan . Mr. Finch
Mustapha . . . Mr. Darley, Jr	the outcome of American feeling. Not	Mrs. Neverfret . . Mrs. Shaw
Sadi . . . Master Warrell	fewer than fifteen American vessels had	Lucy . . . Mrs. Warrell
Selim . . . Mr. Blissett	been captured, and one hundred and eighty	Ruth Doublescore . Mrs. Bates
Zoriana . . . Mrs. Warrell	American officers and seamen made slaves by the Algerines before	
Fetnah . . . Mrs. Marshall	the close of 1793. This furnished Mrs. Rowson with her theme, but	
Rebecca . . . Mrs. Whitlock		
Selima . . . Mrs. Cleveland		
Olivia . . . Mrs. Rowson		

Ways and Means . . Colman, Jr  
Prize.  
(Mr. Franklin's benefit.)  
July 14—Tempest . . . . . Dryden  
Birth of Harlequin.  
(Mr. Milbourne's benefit.)  
16—Gamester.  
Irish Lilt.  
Sultan.  
(Blissett, De Moulin, Mrs. De Marque and  
Madame Gardie's benefit.)  
18—Every One Has His Fault.  
Birth of Harlequin.  
(For a Dramatic Fund.)

the result was only a turgid drama, equally faulty in dramatic construction and as a literary production. The style was wretched, the dramatic quality tawdry, and the sentiment strained and stilted. The play was published soon after its initial performance, and would probably have been forgotten in a few months had it not had the good fortune to fall under the lash of the celebrated William Cobbett. He jeered at Mrs. Rowson as a self-constituted poetess laureate of the Sovereign People of the United States, doubted the sincerity of her sudden conversion to republicanism, and ridiculed her disjointed lines and illogical speeches. The "Embargo," on the other hand, was not so intensely political, notwithstanding it was a satire on the political topic that was uppermost at the time. This skit can be judged only from the names of the characters, as it was not printed, and no mention of it was made in the newspapers. It was probably local in its satire, directing its shafts at both sides to the embargo dispute of 1794, as its subtitle indicates. Although this embargo was for only thirty days, it brought the country to the verge of war. Without either army or navy, the Democratic societies were hotly in favor of its continuance. It may be assumed, however, that *Mr. Neverfret* was inclined to support President Washington, who preferred diplomacy to war for the settlement of all questions affecting the depredations on American commerce in consequence of the British Orders in Council. The names of *Patrick O'Flanagan* and *Ruth Doublescore* suggest the meeting of the captains and mates of all the brigs, snows and schooners in the Delaware, at the Harp and Crown tavern of Barnabas McShane, who adopted a little ten days' embargo of their own. The soldier, *Captain Standby*, no doubt represented the military fervor for defense that was then blazing all over the country, and the two sailors, *Jack*

*Mainstay* and *Bob Overhaul*, the intrepid spirit that humbled the naval supremacy of Great Britain by removing the mainmast of a British merchantman at her dock. It is to be regretted that the piece is lost, as it would show the theatrical treatment of the first great warlike wave that swept over the new republic.

While the production of Mrs. Rowson's turgid drama and of the anonymous skit on the embargo was no sign of the development of American dramatic writing, the

SAILOR'S LANDLADY.

new dances and pantomimic ballets composed by William Francis for the New Theatre this season

Jack . . . . .	Mr. Francis
Ned Halyard . . . . .	Mr. Darley, Jr
Landlady . . . . .	Mr. Rowson
Orange Girl . . . . .	Mrs. De Marque

were indications of progress in the art of providing for the public amusement. Of Mr. Francis' six dances his Scotch pastoral, the "Caledonian Frolic," has been mentioned as given at Annapolis. Three of the others—the "Scheming Clown," the "Sailor's Landlady" and "L'Amour Trouve les Moyens, or Fruitless Precaution"—have already been named as serving for the introduction of distinguished dancers. The cast of the "Sailor's Landlady," the only pantomime in which the characters were named in the newspapers, is herewith printed. The two pieces that completed Mr. Francis' list of original productions were the "Scheming Milliners," produced for Mrs. Oldmixon's benefit, and the "Irish Lilt," presented for the benefit of Mr. Blissett and Mrs. De Marque. The industry that Mr. Francis showed at the outset was continued for many years with great productive vigor.

The only pieces presented during the season that it seems necessary to treat separately were those of the opening night—the "Castle of Andalusia" and "Who's the Dupe?"—and the bill for the second performance—"Venice Preserved" and the "Lying Valet."

These served to introduce the new company to the patrons of the New Theatre, and for this reason the casts will be studied with peculiar in-

## CASTLE OF ANDALUSIA.

Don Scipio . . . Mr. Finch  
Don Caesar . . . Mr. Darley  
Don Fernando . Mr. Marshall  
Don Juan . . . Mr. Morris  
Don Alphonso . Mr. Moreton  
Pedrillo . . . . Mr. Bates  
Spado . . . . Mr. Wignell  
Sanguino . . . Mr. Green  
Phillipo . . Mr. Darley, Jr  
Victoria . . . Mrs. Warrell  
Lorenza . . . Mrs. Marshall  
Isabella . . . Mrs. Bates  
Catalina . Miss Broadhurst

interest. There were,

## WHO'S THE DUPE?

of course, the *cognoscenti* of Philadelphia in the pit and boxes, to judge the new performers. Besides Wignell and Morris, the only familiar faces in the cast of the opening piece, the opera included all the newcomers except Mr. Fennell, Mr. and Mrs. Whitlock, Mr. and Mrs. Francis, Mr. and Mrs. Cleve-

Doiley . . . . Mr. Morris  
Sandford . . Mr. Moreton  
Granger . . Mr. Cleveland  
Gradus . . . Mr. Harwood  
Miss Doiley . Mrs. Francis  
Charlotte . . Mrs. Rowson

land, Mr. and Mrs. Rowson, Messrs. Chalmers, Harwood and Blissett, Mr. Warrell and his two sons, Mrs. Shaw and Miss Willems. Mrs. Oldmixon had not yet arrived in the country. Of these, Messrs. Cleveland and Harwood and Mrs. Francis and Mrs. Rowson were

## VENICE PRESERVED.

Duke . . . . Mr. Finch  
Priuli . . . . Mr. Whitlock  
Bedamar . . Mr. Marshall  
Pierre . . . . Mr. Fennell  
Jaffier . . . . Mr. Wignell  
Renault . . . Mr. Green  
Spinosa . . . Mr. Harwood  
Elliot . . . . Mr. Moreton  
Durand . . . Mr. Warrell  
Officer . . . . Mr. Francis  
Belvidera . . Mrs. Whitlock

seen in the farce the

## LYING VALET.

same night. The tragedy, "Venice Preserved," on the second night of the season, introduced Mr. Fennell, Mr. and Mrs.

Sharp . . . . Mr. Bates  
Gayless . . . Mr. Moreton  
Guttle . . . . Mr. Warrell  
Trippet . . . Mr. Harwood  
Drunken Cook . Mr. Francis  
Melissa . . . Mrs. Francis  
Mrs. Gadabout . Mrs. Bates  
Mrs. Trippet . Mrs. Rowson  
Kitty Pry . . . Mrs. Shaw

Whitlock and Messrs. Warrell and Francis;

and Mrs. Shaw was brought forward the same evening as *Kitty Pry* in the "Lying Valet." These comprised all the principal members of the company, with the exception of Mr. Chalmers and Mrs. Oldmixon, the others making their first appearances as occasion served.

In order to present the work of this first season in Philadelphia as compactly as possible, I have preferred to arrange the casts, except

## PHILADELPHIA CASTS—FIRST SEASON.

## AGREEABLE SURPRISE.

Sir Felix Friendly . . . Mr. Finch  
Compton . . . . . Mr. Darley  
Eugene . . . . . Mr. Marshall  
Chicane . . . . . Mr. Warrell  
John . . . . . Mr. Francis  
Thomas . . . . . Mr. Green  
Farmer Stump . . . Mr. De Moulin  
Cudden . . . . . Mr. Blissett  
Lingo . . . . . Mr. Bates  
Laura . . . . . Miss Broadhurst  
Mrs. Cheshire . . . Mrs. Shaw  
Cowslip . . . . . Mrs. Marshall  
Fringe . . . . . Mrs. Rowson

## AS YOU LIKE IT.

Orlando . . . . . Mr. Moreton  
Adam . . . . . Mr. Whitlock  
Banished Duke . . . Mr. Green  
Duke Frederick . . . Mr. Warrell  
Amicus . . . . . Mr. Marshall  
Jaques . . . . . Mr. Chalmers  
Le Beau . . . . . Mr. Finch  
Oliver . . . . . Mr. Harwood  
Jaques De Bois . . . Mr. Darley, Jr  
Dennis . . . . . Master Warrell  
Charles . . . . . Mr. Rowson  
Touchstone . . . . . Mr. Bates  
Corin . . . . . Mr. De Moulin  
Sylvius . . . . . Mr. Cleveland  
William . . . . . Mr. Francis  
Rosalind . . . . . Mrs. Marshall  
Celia . . . . . Mrs. Francis  
Phoebe . . . . . Mrs. Cleveland  
Audrey . . . . . Mrs. Shaw

## BATTLE OF HEXHAM.

Montague . . . . . Mr. Green  
Warwick . . . . . Mr. Cleveland  
Somerset . . . . . Mr. Warrell  
Le Varenne . . . . . Mr. Moreton  
Corporal . . . . . Mr. Harwood  
Drummer . . . . . Mr. Francis  
Fifer . . . . . Mr. Blissett  
Fool . . . . . Mr. Wignell  
Barton . . . . . Mr. Whitlock  
Gondibert . . . . . Mr. Fennell  
Gregory Gubbins . . . Mr. Bates  
Prince Edward, Master T. Warrell  
Margaret of Anjou, Mrs. Whitlock  
Adeline . . . . . Mrs. Marshall

## BIRTH OF HARLEQUIN.

Harlequin Skip . . . Mr. Milbourne  
Bob Saunter . . . . Mr. Cleveland  
Maid . . . . . Mrs. Rowson  
Skip Harlequin . . . Mr. Francis  
Pantaloon . . . . . Mr. Bellona  
Clown . . . . . Mr. Milbourne  
Columbine . . . . . Madame Gardie

## CATHARINE AND PETRUCHIO.

Petruchio . . . . . Mr. Chalmers  
Baptista . . . . . Mr. Warrell  
Hortensio . . . . . Mr. Cleveland  
Grumio . . . . . Mr. Morris  
Music Master . . . . Mr. Francis  
Blondello . . . . . Mr. Harwood  
Pedro . . . . . Mr. Green  
Tailor . . . . . Mr. Blissett  
Catharine . . . . . Mrs. Morris  
Blanca . . . . . Mrs. Cleveland  
Curtis . . . . . Mrs. Bates

## CITIZEN.

Old Philpot . . . . . Mr. Morris  
Young Philpot . . . Mr. Chalmers  
Sir Jasper . . . . . Mr. Warrell  
Young Wilding . . . Mr. Green  
Beaufort . . . . . Mr. Cleveland  
Dapper . . . . . Mr. Francis  
Quilldrive . . . . . Mr. Blissett  
Maria . . . . . Mrs. Rowson  
Corinna . . . . . Miss Rowson

## COMUS.

Comus . . . . . Mr. Fennell  
First Spirit . . . . . Mr. Green  
Elder Brother . . . . Mr. Moreton  
Younger Brother . . . Mr. Cleveland  
Lady . . . . . Mrs. Whitlock  
Sabrina . . . . . Miss Broadhurst  
Pastoral Nymph . . . Mrs. Marshall  
Bachante . . . . . Mrs. Warrell  
Euphrosyne . . . . . Mr. Oldmixon

## CRITIC.

Dangle . . . . . Mr. Wignell  
Sneer . . . . . Mr. Fennell  
Sir Fretful Plagiary, Mr. Harwood  
Sig. Pasticio . . . . Mr. Marshall  
Interpreter . . . . . Mr. Finch

Puff . . . . . Mr. Chalmers  
Mrs. Dangle . . . . Mrs. Francis  
Lord Burleigh . . . Mr. Bates  
Governor . . . . . Mr. Darley  
Leicester . . . . . Mr. Cleveland  
Sir Walter Raleigh . . Mr. Green  
Sir C. Hatton . . . . Mr. Francis  
Master of Horse . . . Mr. Warrell  
First Niece . . . . . Mrs. Cleveland  
Second Niece . . . . Miss Willems  
Confidant . . . . . Mrs. Rowson  
Tilburina . . . . . Mrs. Shaw  
Don Whiskerandos . Mr. Moreton

## CYMBELINE.

Cymbeline . . . . . Mr. Green  
Cloten . . . . . Mr. Blissett  
Posthumous . . . . . Mr. Fennell  
Arviragus . . . . . Mr. Harwood  
Guiderius . . . . . Mr. Cleveland  
Belarius . . . . . Mr. Whitlock  
Philario . . . . . Mr. Darley  
Iachimo . . . . . Mr. Moreton  
Caius Lucius . . . . Mr. Bates  
Pisanio . . . . . Mr. Marshall  
Frenchman . . . . . Mr. Finch  
Cornelius . . . . . Mr. Warrell  
First Lord . . . . . Mr. Francis  
Second Lord . . . . Mr. De Moulin  
Roman Captive . . . Mr. Darley, Jr  
Queen . . . . . Mrs. Shaw  
Helena . . . . . Mrs. Cleveland  
Imogen . . . . . Mrs. Whitlock

## DESERTER.

Henry . . . . . Mr. Marshall  
Russet . . . . . Mr. Darley  
Skirmish . . . . . Mr. Bates  
Simkin . . . . . Mr. Francis  
Flint . . . . . Mr. Blissett  
Louisa . . . . . Mrs. Marshall  
Jenny . . . . . Miss Broadhurst  
Margaretta . . . . . Mrs. Bates

## DEVIL UPON TWO STICKS.

Devil . . . . . Mr. Wignell  
Sir Thomas . . . . . Mr. Finch  
Invoice . . . . . Mr. Cleveland  
Julep . . . . . Mr. Bates  
Apoxem . . . . . Mr. Francis  
Dr. Calomel . . . . Mr. De Moulin



those already given, in alphabetical presentment. These casts comprise all that were preserved, and show the parts of each member of

## PHILADELPHIA CASTS—FIRST SEASON.

Dr. Camphire . . . Mr. Warrell  
Dr. Last . . . Mr. Blissett  
Forceps . . . Mr. Darley, Jr  
Secretary . . . Mr. Harwood  
Printer's Devil . . Master Warrell  
Mrs. Marg. Maxwell . Mrs. Shaw  
Harriet . . . Miss Broadhurst

## DOUGLAS.

Lord Randolph . . . Mr. Green  
Glensalvon . . . Mr. Fennell  
Old Norval . . . Mr. Whitlock  
Young Norval . . . Mr. Moreton  
Lady Randolph . . Mrs. Whitlock  
Anna . . . Mrs. Cleveland

## DRAMATIST.

Lord Scratch . . . Mr. Bates  
Neville . . . Mr. Cleveland  
Florville . . . Mr. Moreton  
Willoughby . . . Mr. Green  
Ennui . . . Mr. Finch  
Peter . . . Mr. Francis  
Vapid . . . Mr. Chalmers  
Mrs. Courtney . . Mrs. Francis  
Lady Waitford . . Mrs. Rowson  
Letty . . . Mrs. Cleveland  
Marianne . . . Mrs. Marshall

## DUENNA.

Don Jerome . . . Mr. Finch  
Don Ferdinand . . Mr. Marshall  
Antonio . . . Mr. Francis  
Carlos . . . Mr. Darley, Jr  
Lopez . . . Mr. Blissett  
Father Paul . . . Mr. Darley  
Father Frank . . . Mr. Warrell  
Starved Friar . . . Mr. De Moulin  
Isaac Mendoza . . . Mr. Bates  
Clara . . . Miss Broadhurst  
Louisa . . . Mrs. Warrell  
Flora . . . Mrs. Cleveland  
Margaret . . . Mrs. Shaw

## EVERY ONE HAS HIS FAULT.

Lord Norland . . . Mr. Whitlock  
Sir Robert Ramble . Mr. Chalmers  
Mr. Solus . . . Mr. Morris  
Mr. Harmony . . . Mr. Bates  
Capt. Irwin . . . Mr. Fennell

Mr. Placid . . . Mr. Moreton  
Hammond . . . Mr. Green  
Porter . . . Mr. Warrell  
Edward . . . Mrs. Marshall  
Lady Eleanor . . Mrs. Whitlock  
Mrs. Placid . . Mrs. Rowson  
Miss Spinster . . Mrs. Bates  
Miss Woodburn . . Mrs. Morris

## FAIR PENITENT.

Sciolto . . . Mr. Whitlock  
Altamont . . . Mr. Green  
Horatio . . . Mr. Fennell  
Lothario . . . Mr. Moreton  
Rossano . . . Mr. Francis  
Calista . . . Mrs. Whitlock  
Lavinia . . . Mrs. Francis  
Lucilla . . . Mrs. Rowson

## FARMER.

Colonel Dormant . . Mr. Green  
Valentine . . . Mr. Marshall  
Fairly . . . Mr. Warrell  
Flummery . . . Mr. Blissett  
Farmer Blackberry . Mr. Darley  
Jemmy Jumps . . . Mr. Bates  
Rundy . . . Mr. Francis  
Farmer Stubble . . Mr. Morris  
Louisa . . . Mrs. Warrell  
Betty Blackberry . Mrs. Rowson  
Mollie Maybush . Miss Broadhurst  
Landlady . . . Mrs. Bates

## FLITCH OF BACON.

Justice Benbow . . Mr. Warrell  
Maj. Benbow . . Mr. Harwood  
Captain Greville . . Mr. Marshall  
Captain Wilson . . Mr. Darley  
Tipple . . . Mr. Francis  
Eliza . . . Miss Broadhurst

## GAMESTER.

Beverly . . . Mr. Fennell  
Stukely . . . Mr. Wignell  
Lewson . . . Mr. Cleveland  
Jarvis . . . Mr. Whitlock  
Bates . . . Mr. Green  
Dawson . . . Mr. Moreton  
Waiter . . . Mr. De Moulin  
Mrs. Beverly . . Mrs. Whitlock  
Charlotte . . . Mrs. Francis  
Lucy . . . Mrs. Cleveland

## GRECIAN DAUGHTER.

Evander . . . Mr. Whitlock  
Philotas . . . Mr. Moreton  
Melanthon . . . Mr. Green  
Phocion . . . Mr. Cleveland  
Dionysius . . . Mr. Fennell  
Calippus . . . Mr. Warrell  
Arcas . . . Mr. Francis  
Creek Herald . . . Mr. Finch  
Greek Officer . . Mr. Harwood  
Euphrasia . . . Mrs. Whitlock  
Erixene . . . Mrs. Cleveland

## GUARDIAN.

Mr. Heartly . . . Mr. Whitlock  
Sir Charles Clackit . Mr. Morris  
Young Clackit . . Mr. Finch  
Servant . . . Master Warrell  
Lucy . . . Mrs. Rowson  
Harriet . . . Mrs. Marshall

## GUSTAVUS VASA.

Christiern . . . Mr. Marshall  
Trollio . . . Mr. Green  
Peterson . . . Mr. Francis  
Laertes . . . Mr. Cleveland  
Gustavus . . . Mr. Fennell  
Arvida . . . Mr. Wignell  
Anderson . . . Mr. Finch  
Arnoldus . . . Mr. Harwood  
Siward . . . Mr. Warrell  
Christiana . . . Mrs. Whitlock  
Augusta . . . Mrs. Shaw  
Marianne . . . Mrs. Cleveland

## HAMLET.

Hamlet . . . Mr. Fennell  
King . . . Mr. Green  
Ghost . . . Mr. Whitlock  
Horatio . . . Mr. Marshall  
Laertes . . . Mr. Moreton  
Polonius . . . Mr. Morris  
Rosencranz . . . Mr. Francis  
Guildenstern . . Mr. Cleveland  
Player King . . Mr. De Moulin  
Francisco . . . Mr. Darley, Jr  
Bernardo . . . Mr. Warrell  
Marcellus . . . Mr. Harwood  
Osric . . . Mr. Finch  
Officer . . . Mr. Blissett

the company so far as they are accessible. They also present the names of the other *debutantes* of the season. These, in chronological

## PHILADELPHIA CASTS—FIRST SEASON.

Gravediggers . . . { Mr. Bates  
                              { Mr. Wignell  
Queen . . . . . Mrs. Shaw  
Ophelia . . . . . Mrs. Marshall  
Player Queen . . . Mrs. Rowson

## HARLEQUIN SHIPWRECKED.

Harlequin . . . . . Mr. Francis  
Genius of Liberty . . Mrs. Warrell

## HARTFORD BRIDGE.

Sir Gregory Forrester . Mr. Bates  
Peregrine Forrester . Mr. Moreton  
Capt. Fuldair . . . Mr. Marshall  
Capt. Forrester . . Mr. Cleveland  
Cartridge . . . . . Mrs. Francis  
Peter . . . . . Mr. Blissett  
Waiter . . . . . Mr. Finch  
Clara . . . . . Mrs. Marshall  
Susan . . . . . Miss Willems  
Barmaid . . . . . Mrs. Rowson

## HIGHLAND REEL.

Laird of Col . . . . . Mr. Green  
Raasay . . . . . Mr. Warrell  
MacGilpin . . . . . Mr. Finch  
Sandy . . . . . Mr. Marshall  
Charley . . . . . Mr. Francis  
Shelty . . . . . Mr. Bates  
Croudy . . . . . Mr. Harwood  
Capt. Dash . . . . . Mr. Moreton  
Serjt. Jack . . . . . Mr. Darley  
Apie . . . . . Mr. Blissett  
Benia . . . . . Master Warrell  
Moggy . . . . . Mrs. Marshall  
Jenny . . . . . Mrs. Warrell

## HOW TO GROW RICH.

Pave . . . . . Mr. Chalmers  
Smalltrade . . . . . Mr. Bates  
Roundhead . . . . . Mr. Finch  
Latitat . . . . . Mr. Green  
Hippy . . . . . Mr. Francis  
Warford . . . . . Mr. Moreton  
Sir Chas. Dazzle . Mr. Cleveland  
Plainly . . . . . Mr. De Moulia  
Nab . . . . . Mr. Rowson  
Formal . . . . . Mr. Warrell  
Lady Henrietta . Mrs. Whitlock  
Rosa . . . . . Mrs. Marshall  
Miss Dazzle . . . Mrs. Francis  
Betty . . . . . Mrs. Cleveland

## ISABELLA.

Count Baldwin . . . Mr. Whitlock  
Biron . . . . . Mr. Fennell  
Carlos . . . . . Mr. Green  
Villero . . . . . Mr. Wignell  
Sampson . . . . . Mr. Bates  
Belford . . . . . Mr. Cleveland  
Pedro . . . . . Mr. Green  
Officer . . . . . Mr. Warrell  
Isabella . . . . . Mrs. Whitlock  
Nurse . . . . . Mrs. Rowson

## JEALOUS WIFE.

Oakly . . . . . Mr. Fennell  
Major Oakly . . . Mr. Whitlock  
Charles . . . . . Mr. Moreton  
Russet . . . . . Mr. Wignell  
Sir Harry Beagle . Mr. Chalmers  
Lord Trinket . . . Mr. Finch  
Captain O' Cutter . Mr. Bates  
William . . . . . Mr. Darley, Jr  
John . . . . . Mr. Warrell  
Tom . . . . . Mr. Francis  
Servant . . . . . Master Warrell  
Mrs. Oakly . . . Mrs. Whitlock  
Lady Freslove . . Mrs. Shaw  
Harriet . . . . . Mrs. Francis  
Toilet . . . . . Mrs. Rowson  
Chambermaid . . . Miss Willems

## JEANNE D'ARC.

Jeanne d'Arc . Madame Gardie  
St. Denis . . . . Mr. Cleveland  
Dunois . . . . . Mr. Marshall  
Le Tremonille . . Mr. Bellona  
Porte Guidon . . . Mr. Darley  
Chandos . . . . . Mr. Moreton  
Officer . . . . . Mr. De Moulin  
Padlock . . . . . Mr. Francis

## JULIA.

Duke of Guise . . . Mr. Finch  
Durazzo . . . . . Mr. Green  
Mentevole . . . . Mr. Fennell  
Marcellus . . . . . Mr. Moreton  
Camillo . . . . . Mr. Cleveland  
Officer . . . . . Mr. De Moulin  
Servant . . . . . Master Warrell  
Manon . . . . . Mr. Whitlock  
Fulvia . . . . . Mrs. Shaw

Julia . . . . . Mrs. Whitlock  
Olympia . . . . . Mrs. Francis  
Nerina . . . . . Mrs. Cleveland

## L'AMERICAIN.

Jaques Splin . . Mrs. Cleveland  
Jaquot . . . . . Mr. Finch  
Loyer . . . . . Mr. Bellona  
L'Huiffier . . . . Miss Rowson  
Therese . . . . . Madame Gardie

## LIONEL AND CLARISSA.

Sir John Flowerdale, Mr. Whitlock  
Colonel Oldboy . . Mr. Bates  
Jesamy . . . . . Mr. Moreton  
Lionel . . . . . Mr. Marshall  
Harman . . . . . Mr. Cleveland  
Jenkins . . . . . Mr. Darley  
Lady Oldboy . . . Mrs. Shaw  
Clarissa . . . . . Mrs. Warrell  
Diana . . . . . Mrs. Oldmixon  
Jenny . . . . . Miss Willems

## LOVE IN A VILLAGE.

Sir William Meadows . Mr. Morris  
Justice Woodcock . . Mr. Bates  
Hawthorn . . . . . Mr. Darley  
Young Meadows . Mr. Marshall  
Eustace . . . . . Mr. Darley, Jr  
Hodge . . . . . Mr. Francis  
Deborah . . . . . Mrs. Shaw  
Lucinda . . . . . Mrs. Warrell  
Rosetta . . . . . Mrs. Marshall  
Madge . . . . . Miss Broadhurst

## LYAN.

Old Wilding . . . Mr. Whitlock  
Young Wilding . . Mr. Chalmers  
Sir James Elliot . Mr. Cleveland  
Papillion . . . . . Mr. Finch  
Miss Granthan . . Mrs. Francis  
Miss Godfrey . . Mrs. Cleveland  
Kitty . . . . . Mrs. Rowson

## MACBETH.

Macbeth . . . . . Mr. Fennell  
Duncan . . . . . Mr. Green  
Malcolm . . . . . Mr. Cleveland  
Donalbane . . . . Master Warrell  
Banquo . . . . . Mr. Whitlock

order, were Master Warrell, afterward Mr. Warrell, Jr., in these casts, as the *Servant* in the "Guardian," on the 26th of February; Miss Wil-

## PHILADELPHIA CASTS—FIRST SEASON.

Macduff . . . . . Mr. Moreton  
Lenox . . . . . Mr. Harwood  
Fleance . . . . . Master T. Warrell  
Siward . . . . . Mr. Warrell  
Seyton . . . . . Mr. Francis  
Doctor . . . . . Mr. De Moulin  
Messenger . . . . . Mr. Blissett  
Lady Macbeth . . . Mrs. Whitlock  
Gentlewoman . . . Mrs. Cleveland  
Hecate . . . . . Mr. Darley  
First Witch . . . . . Mr. Bates  
Second Witch . . . . Mr. Finch  
Third Witch . . . . . Mr. Wignell

## MAID OF THE MILL.

Lord Alimworth . . Mr. Marshall  
Sir Harry Sycamore . Mr. Bates  
Mervin . . . . . Mr. Cleveland  
Fairfield . . . . . Mr. Whitlock  
Giles . . . . . Mr. Darley  
Ralph . . . . . Mr. Wignell  
Lady Sycamore . . . Mrs. Shaw  
Theodosia . . . . . Miss Willems  
Patty . . . . . Mrs. Warrell  
Fanny . . . . . Mrs. Oldmixon

## MERCHANT OF VENICE.

Duke . . . . . Mr. Green  
Antonio . . . . . Mr. Whitlock  
Bassanio . . . . . Mr. Moreton  
Gratiano . . . . . Mr. Finch  
Lorenzo . . . . . Mr. Marshall  
Salerno . . . . . Mr. Cleveland  
Solanio . . . . . Mr. Harwood  
Shylock . . . . . Mr. Chalmers  
Tubal . . . . . Mr. De Moulin  
Launcelot . . . . . Mr. Bates  
Old Gobbo . . . . . Mr. Francis  
Leonardo . . . . . Mr. Blissett  
Balthazar . . . . . Mr. Darley, Jr.  
Stephano . . . . . Mr. Warrell  
Portia . . . . . Mrs. Whitlock  
Jessica . . . . . Miss Broadhurst  
Nerissa . . . . . Mrs. Francis

## MISS IN HER TEENS.

Captain Lovett . . . Mr. Green  
Fribble . . . . . Mr. Marshall  
Captain Flash . . . Mr. Chalmers  
Puff . . . . . Mr. Morris  
Jasper . . . . . Mr. Francis

Tag . . . . . Mrs. Rowson  
Miss Biddy . . . . Mrs. Marshall

## MODERN ANTIQUES.

Cockletope . . . . . Mr. Francis  
Frank . . . . . Mr. Green  
Joey . . . . . Mr. Bates  
Napkin . . . . . Mr. Blissett  
Hearty . . . . . Mr. De Moulin  
Thomas . . . . . Mr. Warrell  
Mrs. Cockletope . . Mrs. Shaw  
Mrs. Camomile . . . Mrs. Rowson  
Belinda . . . . . Mrs. Cleveland  
Nan . . . . . Mrs. Francis  
Florence . . . . . Mrs. Bates  
Betty . . . . . Miss. Rowson

## MOURNING BRIDE.

Manuel . . . . . Mr. Whitlock  
Osmyn . . . . . Mr. Fennell  
Gonzales . . . . . Mr. Green  
Garcia . . . . . Mr. Wignell  
Hell . . . . . Mr. Cleveland  
Perez . . . . . Mr. Francis  
Selim . . . . . Mr. Harwood  
Alonzo . . . . . Mr. Warrell  
Almeria . . . . . Mrs. Morris  
Zara . . . . . Mrs. Whitlock  
Leonora . . . . . Mrs. Francis

## NO SONG NO SUPPER.

Frederick . . . . . Mr. Marshall  
Crop . . . . . Mr. Darley  
Endless . . . . . Mr. Harwood  
Robin . . . . . Mr. Bates  
William . . . . . Mr. Darley, Jr.  
Dorothy . . . . . Mrs. Shaw  
Louis-a . . . . . Miss Broadhurst  
Margaretta . . . . Mrs. Oldmixon  
Nelly . . . . . Miss Willems

## POOR SOLDIER.

Captain Fitzroy . . Mr. Darley  
Father Luke . . . . Mr. Finch  
Dermot . . . . . Mr. Darley, Jr.  
Patrick . . . . . Mr. Moreton  
Darby . . . . . Mr. Wignell  
Bagatelle . . . . . Mr. Marshall  
Boy . . . . . Master T. Warrell  
Norah . . . . . Miss Broadhurst  
Kathleen . . . . . Miss Willems

## PRISONER AT LARGE.

Lord Osmond . . . Mr. Fennell  
Old Dowdle . . . . Mr. Bates  
Count Fripon . . . Mr. Finch  
Jack Conner . . . Mr. Harwood  
Father Frank . . . Mr. Blissett  
Frill . . . . . Mr. Francis  
Phelim . . . . . Master Warrell  
Tough . . . . . Mr. Morris  
Trap . . . . . Mr. Darley, Jr.  
Muns . . . . . Mr. Wignell  
Adelaide . . . . . Mrs. Cleveland  
Rachel . . . . . Mrs. Marshall  
Mary . . . . . Mrs. Rowson  
Landlady . . . . . Mrs. Bates

## PRIZE.

Dr. Lenitive . . . Mr. Harwood  
Mr. Heartwell . . . Mr. Moreton  
Mr. Caddy . . . . Mr. Finch  
Label . . . . . Mr. Wignell  
Boy . . . . . Master T. Warrell  
Juba . . . . . Miss Broadhurst  
Mrs. Caddy . . . . Mrs. Rowson  
Caroline . . . . . Mrs. Oldmixon

## PROVOKED HUSBAND.

Lord Townly . . . Mr. Fennell  
Manly . . . . . Mr. Green  
Sir Francis . . . . Mr. Morris  
Count Basset . . . Mr. Finch  
Squire Richard . . Mr. Blissett  
John Moody . . . . Mr. Bates  
Poundage . . . . . Mr. De Moulin  
Constable . . . . . Mr. Warrell  
James . . . . . Master Warrell  
Servant . . . . . Mr. Darley, Jr.  
Lady Townly . . . Mrs. Morris  
Lady Grace . . . . Mrs. Francis  
Lady Wronghead . . Mrs. Shaw  
Jenny . . . . . Mrs. Cleveland  
Trusty . . . . . Miss Willems  
Mrs. Motherly . . . Mrs. Bates

## QUALITY BINDING.

Mr. Level . . . . . Mr. Green  
Colonel Modish . . Mr. Harwood  
Lord Simper . . . . Mr. Moreton  
Sir William Wealthy . Mr. Francis

lems as the *Chambermaid*, in the "Jealous Wife," and Mrs. Cleveland as *Miss Godfrey* in the "Lyar," on the 28th, and Master T. Warrell as

## PHILADELPHIA CASTS—FIRST SEASON.

Mr. Plainwell . . . . Mr. Bates  
John . . . . . Mr. Blissett  
William . . . . . Mr. Darley, Jr  
Mrs. Level . . . . Mrs. Francis

## RIVALS.

Sir Anthony Absolute . Mr. Morris  
Captain Absolute . Mr. Moreton  
Faulkland . . . . Mr. Fennell  
Acres . . . . . Mr. Bates  
Sir Lucius O'Trigger

Mr. Whitlock  
Fag . . . . . Mr. Marshall  
David . . . . . Mr. Francis  
Coachman . . . Mr. Warrell  
Mrs. Malaprop . . Mrs. Shaw  
Lydia Languish . Mrs. Marshall  
Julia . . . . . Mrs. Francis  
Lucy . . . . . Mrs. Rowson

## ROAD TO RUIN.

Dornton . . . . Mr. Whitlock  
Harry Dornton . . Mr. Green  
Sulky . . . . . Mr. Finch  
Silky . . . . . Mr. Bates  
Goldfinch . . . Mr. Chalmers  
Milford . . . . Mr. Cleveland  
Smith . . . . . Mr. Moreton  
Hosier . . . . . Mr. Harwood  
Sheriff's Officer . Mr. Warrell  
Jacob . . . . . Mr. Blissett  
Marker . . . . . Master Warrell  
Postillion . . . Master T. Warrell  
Mrs. Warren . . . Mrs. Shaw  
Sophia . . . . . Mrs. Marshall  
Jenny . . . . . Mrs. Francis  
Mrs. Ledger . . . Mrs. Bates

## ROBIN HOOD.

Robin Hood . . . Mr. Darley  
Little John . . . Mr. Wignell  
Scarlet . . . . . Mr. Francis  
Bowman . . . . . Mr. Warrell  
Allan-a-Dale . . Mr. Darley, Jr  
Stella . . . . . Miss Willems  
Rutlekin . . . . Mr. Bates  
Friar Tuck . . . Mr. Whitlock  
Edwin . . . . . Mr. Marshall  
Clorinda . . . . Mrs. Warrell  
Annette . . . . Mrs. Marshall  
Angelina . . . Miss Broadhurst

## ROBINSON CRUSOE.

Robinson Crusoe . Mr. Whitlock  
Pantaloone . . . Mr. De Moulin  
Pierot . . . . . Mr. Darley, Jr  
Clown . . . . . Mr. Blissett  
Spaniard . . . . Mr. Cleveland  
Captain . . . . . Mr. Darley  
Friday . . . . . Mr. Bates  
Columbine . . . Miss Willems

## ROMEO AND JULIET.

Romeo . . . . . Mr. Fennell  
Escalus . . . . . Mr. Finch  
Paris . . . . . Mr. Moreton  
Montagu . . . . Mr. De Moulin  
Mercutio . . . . Mr. Chalmers  
Benvolio . . . . Mr. Cleveland  
Tybalt . . . . . Mr. Harwood  
Friar Laurence . Mr. Whitlock  
Friar John . . . Mr. Warrell  
Balthazar . . . Mr. Darley, Jr  
Apothecary . . . Mr. Francis  
Peter . . . . . Mr. Blissett  
Juliet . . . . . Mrs. Marshall  
Lady Capulet . . Mrs. Rowson  
Nurse . . . . . Mrs. Shaw

## ROMP.

Watty Cockney . . Mr. Francis  
Barnacle . . . . Mr. Finch  
Old Cockney . . Mr. De Moulin  
Capt. Sighly . . Mr. Marshall  
Priscilla Tomboy . Mrs. Marshall  
Penelope . . . . Miss Willems  
Mad. Le Blond . Mrs. Cleveland  
Quasheba . . . Miss Rowson

## SCHOOL FOR SCANDAL.

Sir Peter Teazle . . Mr. Bates  
Sir Oliver Surface . Mr. Morris  
Joseph Surface . . Mr. Wignell  
Charles Surface . . Mr. Chalmers  
Sir Benj. Backbite . Mr. Finch  
Crabtree . . . . Mr. Harwood  
Rowley . . . . . Mr. Warrell  
Moses . . . . . Mr. Francis  
Snake . . . . . Mr. Green  
Trip . . . . . Mr. Moreton  
Lady Teazle . . . Mrs. Morris  
Lady Sneerwell . . Mrs. Francis  
Mrs. Candour . . Mrs. Shaw  
Maria . . . . . Mrs. Cleveland

## SCHOOL FOR WIVES.

General Savage . . Mr. Bates  
Belville . . . . Mr. Chalmers  
Torrington . . . Mr. Morris  
Leeson . . . . . Mr. Moreton  
Captain Savage . Mr. Cleveland  
Connolly . . . . Mr. Whitlock  
Spruce . . . . . Mr. Francis  
Leech . . . . . Mr. Green  
Crow . . . . . Mr. Blissett  
Wolf . . . . . Mr. Warrell  
Miss Walsingham . Mrs. Morris  
Mrs. Belville . . Mrs. Whitlock  
Lady Rachel Mildew

## Mrs. Rowson

Mrs. Tempest . . . Mrs. Bates  
Miss Leeson . . . Mrs. Francis  
Maid . . . . . Miss Willems

## SELIMA AND AZOR.

Azor . . . . . Mr. Marshall  
Scander . . . . Mr. Darley  
Ali . . . . . Mr. Bates  
Fatima . . . . . Mrs. Rowson  
Lesbia . . . . . Miss Broadhurst  
Selima . . . . . Mrs. Marshall

## SHE WOULD AND SHE WOULD NOT.

Don Manuel . . . Mr. Morris  
Don Philip . . . Mr. Fennell  
Don Lewis . . . Mr. Cleveland  
Octavio . . . . Mr. Green  
Trapanti . . . Mr. Chalmers  
Soto . . . . . Mr. Bates  
Corrigidore . . Mr. Warrell  
Diego . . . . . Mr. De Moulin  
Vasquez . . . Master Warrell  
Hypolita . . . Mrs. Marshall  
Rosara . . . . Mrs. Morris  
Flora . . . . . Mrs. Francis  
Villetta . . . . Mrs. Shaw

## SON-IN-LAW.

Cranky . . . . . Mr. Finch  
Bowkit . . . . . Mr. Francis  
Bourquet . . . Mr. Moreton  
Vinegar . . . . Mr. Bates  
Idle . . . . . Mr. Harwood  
Orator Mum . . Mr. Blissett

the *Boy* in the "Poor Soldier," on the 3d of March. Mrs. Morris made her first appearance in the new house on the 3d as *Lady Teazle*

## PHILADELPHIA CASTS—FIRST SEASON.

Landlord . . . . . Mr. Warrell  
John . . . . . Mr. Darley, Jr  
Sig. Arionelli . . . Mr. Marshall  
Cecilia . . . . . Mrs. Warrell  
Dolce . . . . . Miss Willems

## SPANISH BARBER.

Count Almaviva . . Mr. Moreton  
Dr. Bartholo . . . Mr. Green  
Basil . . . . . Mr. Darley  
Lazarillo . . . . . Mr. Bates  
Alcaide . . . . . Mr. Darley, Jr  
Notary . . . . . Mr. Warrell  
Tallboy . . . . . Mr. Francis  
Argus . . . . . Mr. Blissett  
Rosina . . . . . Mrs. Oldmixon

## SPOILED CHILD.

Little Pickle . . . Mrs. Marshall  
Old Pickle . . . . . Mr. Finch  
Tag . . . . . Mr. Francis  
John . . . . . Mr. Blissett  
Thomas . . . . . Mr. Darley  
Miss Pickle . . . Mrs. Rowson  
Maria . . . . . Mrs. Cleveland  
Margery . . . . . Mrs. Bates  
Susan . . . . . Miss Willems

## ST. PATRICK'S DAY.

Lieut. O'Conner . . Mr. Whitlock  
Justice Credulous . . Mr. Bates  
Dr. Rosy . . . . . Mr. Francis  
Trounce . . . . . Mr. Green  
Flint . . . . . Mr. Harwood  
Blacksmith . . . Mr. Moreton  
Servant . . . . . Master Warrell  
Bridget . . . . . Mrs. Rowson  
Laura . . . . . Mrs. Francis

## SULTAN.

Solyman . . . . . Mr. Moreton  
Osmya . . . . . Mr. Harwood  
Elmira . . . . . Mrs. Francis  
Ismene . . . . . Miss Broadhurst  
Roxalana . . . . . Mrs. Oldmixon

## SURRENDER OF CALAIS.

King Edward . . . Mr. Moreton  
Sir Walter Many . . Mr. Warrell  
Ribemont . . . . . Mr. Fennell

Le Gloire . . . . . Mr. Bates  
St. Pierre . . . . Mr. Whitlock  
John de Vienne . . . Mr. Green  
Old Man . . . . . Mr. De Moulin  
Sergeant . . . . . Mr. Wignell  
O'Carrol . . . . . Mr. Marshall  
Crier . . . . . Mr. Blissett  
First Gallowsmaker, Mr. Harwood  
Second Gallowsmaker

Mr. Darley, Jr  
Queen . . . . . Mrs. Shaw  
Madelon . . . . . Mrs. Marshall  
Julia . . . . . Mrs. Francis

## TEMPEST.

Alonso . . . . . Mr. Green  
Ferdinand . . . . Mr. Moreton  
Prospero . . . . . Mr. Whitlock  
Antonio . . . . . Mr. Warrell  
Gonzalo . . . . . Mr. Finch  
Hippolito . . . . . Mr. Francis  
Stephano . . . . . Mr. Harwood  
Mustachio . . . . . Mr. De Moulin  
Trinculo . . . . . Mr. Bates  
Ventoso . . . . . Mr. Darley, Jr  
Caliban . . . . . Mr. Darley  
Miranda . . . . . Mrs. Cleveland  
Dorinda . . . . . Mrs. Marshall  
Ariel . . . . . Miss Broadhurst

## THREEWEEKS AFTER MARRIAGE.

Sir Charles Racket . Mr. Chalmers  
Drugget . . . . . Mr. Bates  
Lovelace . . . . . Mr. Moreton  
Woodley . . . . . Mr. Cleveland  
Servant . . . . . Mr. Darley, Jr  
Lady Racket . . . Mrs. Whitlock  
Mrs. Drugget . . . Mrs. Rowson  
Nancy . . . . . Mrs. Francis  
Dimitry . . . . . Mrs. Shaw

## TRIUMPH OF MIRTH.

Harlequin . . . . Mr. Chalmers  
Mirth . . . . . Miss Broadhurst  
Columbine . . . . Miss Willems

## TRUE-BORN IRISHMAN.

Murrough O'Dougherty  
Mr. Whitlock  
Count Mushroom . . Mr. Wignell

Counsellor Hamilton . Mr. Green  
Major Gamble . . . Mr. Morris  
John . . . . . Mr. Blissett  
William . . . . . Mr. Darley, Jr  
James . . . . . Mr. De Moulin  
Mrs. Diggerty . . . Mrs. Morris  
Lady Kennigad . . . Mrs. Bates  
Lady Bab Frightful, Mrs. Rowson  
Mrs. Gazette . . . Mrs. Cleveland  
Kitty Farrell . . . Miss Willems

## VILLAGE LAWYER.

Scout . . . . . Mr. Harwood  
Snarl . . . . . Mr. Francis  
Sheepface . . . . . Mr. Bates  
Justice Mikkimus . . Mr. Warrell  
Charles . . . . . Mr. Cleveland  
Mrs. Scout . . . . Mrs. Rowson  
Kate . . . . . Mrs. Bates

## VIRGIN UNMASKED.

Goodwill . . . . . Mr. Warrell  
Coupee . . . . . Mr. Francis  
Quaver . . . . . Mr. Marshall  
Blister . . . . . Mr. Bates  
Thomas . . . . . Mr. Green  
Lucy . . . . . Mrs. Marshall

## WATERMAN.

Mr. Bundle . . . . Mr. Francis  
Tug . . . . . Mr. Darley  
Robin . . . . . Mr. Bates  
Mrs. Bundle . . . . Mrs. Shaw  
Wilhelmina . . . . Miss Broadhurst

## WAYS AND MEANS.

Sir David Dunder . Mr. Harwood  
Random . . . . . Mr. Moreton  
Scruple . . . . . Mr. Cleveland  
Old Random . . . Mr. Whitlock  
Carney . . . . . Mr. Blissett  
Tiptoe . . . . . Mr. Bates  
Paul Peery . . . . Mr. Francis  
Boundfee . . . . . Mr. Finch  
Bailliff . . . . . Mr. Warrell  
Lady Dunder . . . Mrs. Shaw  
Harriet . . . . . Mrs. Francis  
Kitty . . . . . Young Lady  
Mrs. Peery . . . . Mrs. Rowson

in the "School for Scandal," with Bates as *Sir Peter*. Mr. Blissett was not seen until the 12th, when he played *Counsellor Flummery* in the "Farmer." On the 9th of April Mr. De Moulin was introduced as *Farmer Stump* in the "Agreeable Surprise." He was probably identical with Mr. Du Moulain, the pantomimist, who was at the theatre in the Northern Liberties in 1792. Finally, on the 14th of May, Mrs. Oldmixon made her first appearance in America as *Clarinda* in "Robin Hood." Mr. Rowson, who was the prompter, was first seen on the stage as *Charles, the Wrestler*, in "As You Like It" for Marshall's benefit, and Miss Rowson, his adopted daughter, as *Betty* in "Modern Antiques" for Mrs. Warrell's benefit. A young lady made her first appearance as *Polly* in the "Woodman" for Miss Broadhurst's benefit. Mr. Bellona had speaking parts in the serious pantomime, "Jeanne d'Arc," for the benefit of Madame Gardie, and in "L'Americain," which was played in French for the benefit of the Clevelands. It only remains to be added that Mr. Milbourne, the scene-painter, played *Harlequin Skip* in the dialogue to the "Birth of Harlequin" for his own benefit.

## PHILADELPHIA CASTS—FIRST SEASON.

<b>WEST INDIAN.</b>		
Stockwell . . . . .	Mr. Fennell	Albert . . . . . Mr. Harwood
Belcour . . . . .	Mr. Chalmers	Chief Bramin . . . . . Mr. Fennell
Captain Dudley . . . .	Mr. Green	Second Bramin . . . . Mr. Warrell
Charles Dudley . . . .	Mr. Cleveland	Young Bramin . . . . Mr. Cleveland
Maj. O'Flaherty . . . .	Mr. Whitlock	Narrain . . . . . Mr. Green
Stakely . . . . .	Mr. De Moulin	Indamora . . . . . Mrs. Whitlock
Fulmer . . . . .	Mr. Finch	Fatima . . . . . Mrs. Cleveland
Varland . . . . .	Mr. Bates	
Sailor . . . . .	Mr. Blissett	
Lady Rusport . . . . .	Mrs. Shaw	
Charlotte . . . . .	Mrs. Marshall	
Louisa Dudley . . . . .	Miss Willems	
Mrs. Fulmer . . . . .	Mrs. Rowson	
Lucy . . . . .	Mrs. Cleveland	
Housekeeper . . . . .	Mrs. Bates	
<b>WIDOW OF MALABAR.</b>		
Raymond . . . . .	Mr. Moreton	
<b>WONDER.</b>		
Don Lopez . . . . .	Mr. Finch	Violante . . . . . Mrs. Whitlock
Don Felix . . . . .	Mr. Moreton	Isabella . . . . . Mrs. Francis
Frederick . . . . .	Mr. Green	Flora . . . . . Mrs. Shaw
Don Pedro . . . . .	Mr. Francis	Inez . . . . . Mrs. Rowson
Colonel Briton . . . .	Mr. Fennell	
Gibby . . . . .	Mr. Bates	
Lissardo . . . . .	Mr. Harwood	
Alguazil . . . . .	Mr. Warrell	
Vasquez . . . . .	Master Warrell	
Soldier . . . . .	Mr. Darley, Jr	
<b>WOODMAN.</b>		
Sir Walter Waring . . .	Mr. Finch	
Wilford . . . . .	Mr. Marshall	
Capt. O'Donnell . . . .	Mr. Green	
Medley . . . . .	Mr. Bates	
Bob . . . . .	Mr. Francis	
Fairlop . . . . .	Mr. Darley	
Filbert . . . . .	Mr. Blissett	
Emily . . . . .	Miss Broadhurst	
Dolly . . . . .	Mrs. Oldmixon	
Polly . . . . .	Young Lady	
Miss Di Clackit . . . .	Mrs. Shaw	
Bridget . . . . .	Mrs. Francis	

Some changes in the casts during the season may be noted. Mrs. Warrell was *Clarinda* in "Robin Hood" before the arrival of Mrs. Oldmixon, and Mrs. Rowson played *Kitty Pry* in the "Lying Valet" instead of Mrs. Shaw on the 14th of April. Chalmers was the *Harlequin* in the "Triumph of Mirth" for his own benefit, "for that night only." Mrs. Marshall's appearance as *Juliet* to Fennell's *Romeo* on the 4th of June was "her first appearance in that character." The last performance of the season was for a dramatic fund, the first attempt of the kind in America. Mr. Harwood, who was something of a poet, wrote the address<sup>1</sup> for this occasion, which is here given as a specimen of his versification and as the first offering of this nature recited on the American stage.

As a rule, the new pieces were produced at benefits, but a number was brought forward in the regular season. Among the latter were the "Spoiled Child," given vogue in England by Mrs. Jordan, and very popular here through the piquancy of Mrs. Marshall's *Little Pickle*; O'Keefe's "Son-in-Law," originally acted fifteen years before, but now given for the first time in the North; the same witty writer's "Peeping Tom of Coventry," produced with success at the Haymarket

<sup>1</sup> HARWOOD'S ADDRESS.

When peace revisited this happy shore,  
And war's loud clarion rent the air no more;  
When plenty from her cornucopia pour'd  
Her golden produce on the festive board;  
Science reviv'd, and in her polish'd train  
The muses of the drama held her reign—  
Shelter'd by you, who ceaseless seek to give  
Content, their happy, grateful vot'ries live,  
To shelter age, to blunt misfortune's dart,  
And thus to shield the wounded artist's heart,  
When feebly creeps the current thro' the vein,  
And the slow tot'ring step proclaims life's  
wane,

To cheer as yet the little while he stays,  
And gild the vet'ran's few remaining days.  
Ere yet the fires of genius faintly speak,  
Or the quick hectic spreads the furrow'd  
cheek;  
Ere yet the beaming eye is languid grown,  
Or dimm'd with tears for sorrows all its own—  
This done, the cheering smile of former days,  
The loud, resounding peal of joyous praise,  
By fancy's magic rise again to view,  
The faded senses all their bliss renew;  
The cordial thought is round his heart en-  
twin'd,  
And his last breath in grateful pray'r resign'd.

in 1784, and "Quality Binding, or A Quarter of an Hour Before Dinner," an agreeable little piece intended to ridicule the folly of seeking the society of the great. When the benefits began, Mr. Fennell offered the younger Colman's "Surrender of Calais," anticipated by a few weeks by Mr. Henry's production of the play in New York; Mr. Morris gave an afterpiece, Prince Hoare's "Prize," first played by the Drury Lane company in 1793 for Signora Storace's benefit; Mr. Whitlock produced Jephson's tragedy, "Julia," in which Kemble's exertions had been so great as to bring on a severe illness; Mr. Marshall presented "Hartford Bridge," in which Moreton played the best part, *Peregrine Forrester*, an egotistical traveler, who talks only of himself and his adventures; Mrs. Warrell gave O'Keefe's merry trifle, "Modern Antiques," which had its first American production at the Charleston Theatre on May 6th, 1793; Mrs. Morris chose the younger Colman's "Battle of Hexham," Mrs. Whitlock playing *Queen Margaret*; Miss Broadhurst selected as a special attraction Bate Dudley's "Woodman," a comic opera in which the action takes place in Henault Forest; and Mrs. Oldmixon was first in the field in this country with one of Beaumarchais' comedies, the "Barber of Seville," adapted for the English stage by the elder Colman with the title of the "Spanish Barber."

As a whole, the season was the most brilliant that had ever been played in America.



## CHAPTER IX.

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### THE PHILADELPHIA COMPANY, 1794-5.

HOLIDAY STREET THEATRE, BALTIMORE—WIGNELL AND REINAGLE'S FIRST SEASON—INTERRUPTED BY YELLOW FEVER—SECOND SEASON IN PHILADELPHIA—AMERICAN PRODUCTIONS—"THE TRIUMPHS OF LOVE"—ESTIMATES OF SOME OF THE PERFORMERS.

FROM the outset it was part of the plans of Wignell and Reinagle to make Baltimore a theatrical adjunct to Philadelphia. To do this it was first necessary to build a theatre. A stock company, in the financial sense, was organized as early as the Autumn of 1793 and the work begun as soon as possible, so that by midsummer of the next year the new house was completed. Better still, all the shares, which were of the value of \$100, except five, were taken before the new theatre was finished. This theatre was built on the site of the present house in Holiday Street, which was certainly a more convenient situation than that of the "old theatre" on Philpot's Hill. "What a superb thing it was!—speaking now as my fancy imagined it then," wrote the author of "Swallow Barn" many years afterward. "It had something of the splendor of a great barn—weather-boarded, milk-white, with many windows—and to my conception looked with a hospitable, patronizing, tragi-comic greeting down upon the street. It never occurred to me to think of it as a piece of architecture. It was something above that—a huge, mystical Aladdin lamp, that had a magic

to repel criticism, and filled with wonderful histories." This wooden barn continued to be the "new theatre" of Baltimore until 1813, when it was replaced by the second Holiday Street Theatre.

The opening of Wignell and Reinagle's first season in Baltimore was announced for the 24th of September, 1794; but, owing to the illness of Mrs. Warrell, the initial performance was delayed until the following evening. The pieces originally chosen for the opening were "Love in a Village" and "Who's the Dupe?" Only two performances were given, when the theatre was closed at the request of the Committee of Health, because of the prevalence of yellow fever. The house was reopened on the 13th of October, the fever having disappeared in consequence of the early October frosts. Although William Priest, a member of the band, whose "Travels in America" were published in England in 1802, noted under the date of the 14th of October that the inhabitants had returned and trade was resumed, "the late cold weather having completely destroyed the yellow fever," the season did not prove a prosperous one, and the new theatre remained open only until the close of the month.

The pieces produced during this brief Baltimore season were, without exception, reproductions from the Philadelphia repertory. The casts of two of these, "Rosina" and the "Wrangling Lovers," were not printed in the Philadelphia newspapers. A comparison of

LIST OF PERFORMANCES—*Baltimore.*

1794.

Sept. 25—Every One Has His Fault	Mrs. Inchbald
	Caledonian Frolic . . . Francis
	Flitch of Bacon . . . . . Bate
26—Love in a Village . . . Bickerstaff	
	Wrangling Lovers . . . . . Lyon
Oct. 13—West Indian . . . . . Cumberland	
	Rosina . . . . . Mrs. Brooke
17—Dramatist . . . . . Reynolds	
	Sultan. . . . . Bickerstaff
21—Venice Preserved . . . . . Otway	
	Spoiled Child . . . . . Bickerstaff
24—Grecian Daughter . . . . . Murphy	
	Lying Valet . . . . . Garrick
31—Merchant of Venice . . . Shakspeare	
	Critic . . . . . Sheridan

the casts in the two cities shows that there was either no change, as in the distribution of the parts in the farce of the "Sultan," or that the

ROSINA.	changes	WRANGLING LOVERS.
Belville . . . . . Mr. Marshall	were unim-	Don Carlos . . . . . Mr. Moreton
Captain Belville . . . . . Mr. Moreton	portant, as	Don Lorenzo . . . . . Mr. Green
Rustic . . . . . Mr. Rowson	will be seen	Lopez . . . . . Mr. Harwood
First Irishman . . . . . Mr. Green	from the	Sancho . . . . . Mr. Wignell
Second Irishman . . . . . Mr. Blissett	annexed summary.	Leonora . . . . . Mrs. Francis
Rosina . . . . . Mrs. Warrell	Some of these	Jacintha . . . . . Mrs. Rowson
Dorcas . . . . . Mrs. Bates		
Phoebe . . . . . Miss Broadhurst		

changes were due to the retirement of Mr. Finch from the company, and some of the others to the absence from Baltimore of the original representatives of the roles. Among the latter were Miss Willems and Mr. Bates. In consequence of the yellow fever, the season proved colorless, being deficient both in novelty and incident. After an epidemic theatrical entertainments always fail to attract, and not even a new theatre and a remarkable company of players were able to

#### CONTRASTED CASTS—CHANGES.

PLAYS.	Phil.	Balt.	PLAYS.	Phil.	Balt.
<i>Critic.</i>			<i>Merchant of Venice.</i>		
Interpreter . . . . . Mr. Finch . . . Mr. Blissett			Duke . . . . . Mr. Green . . . Mr. Morris		
Master of Horse . Mr. Warrell . . Mr. Darley, Jr			Gratiano . . . . . Mr. Finch . . . Mr. Wignell		
Second Niece . . . Miss Willems . Miss Rowson			Solanio . . . . . Mr. Harwood . Mr. Green		
<i>Dramatist.</i>			Shylock . . . . . Mr. Chalmers . Mr. Fennell		
Lord Scratch . . . Mr. Bates . . . Mr. Wignell			Tubal . . . . . Mr. De Moulin . Mr. Milbourne		
Ennui . . . . . Mr. Finch . . . Mr. Harwood			Launcelot . . . . . Mr. Bates . . . Mr. Harwood		
Lady Waitfort . . Mrs. Rowson . Mrs. Shaw			<i>Spoiled Child.</i>		
<i>Grecian Daughter.</i>			Old Pickle . . . . . Mr. Finch . . . Mr. Harwood		
Calippus . . . . . Mr. Warrell . . Mr. Darley, Jr			Thomas . . . . . Mr. Darley . . Mr. Darley, Jr		
Greek Officer . . . Mr. Finch . . . Mr. Harwood			Susan . . . . . Miss Willems . Miss Rowson		
<i>Lying Valet.</i>			<i>Venice Preserved.</i>		
Sharp . . . . . Mr. Bates . . . Mr. Morris			Duke . . . . . Mr. Finch . . . Mr. Morris		
Gayless . . . . . Mr. Moreton . . Mr. Green			Bedamar . . . . . Mr. Marshall . Mr. Moreton		
Guttle . . . . . Mr. Warrell . . Mr. Francis			Elliot . . . . . Mr. Moreton . . Mr. Cleveland		
Trippet . . . . . Mr. Harwood . Mr. Cleveland			<i>West Indian.</i>		
Cook . . . . . Mr. Francis . . Mr. Blissett			Stukely . . . . . Mr. De Moulin . Mr. Moreton		
Mrs. Trippet . . . Mrs. Cleveland . Mrs. Rowson			Fulmer . . . . . Mr. Finch . . . Mr. Harwood		
			Varland . . . . . Mr. Bates . . . Mr. Francis		
			Louisa Dudley . . Miss Willems . Mrs. Cleveland		
			Lucy . . . . . Mrs. Cleveland . Miss Rowson		

overcome the panic caused by the plague. It is not surprising, therefore, that Wignell and Reinagle withdrew their forces and gave the company a vacation before beginning the second season in Philadelphia.

The new theatre in Chestnut Street was reopened on the 3d of December, 1794, and the performances continued without interruption, except during Passion Week, until the 4th of July following.

Naturally, the list of productions was a noteworthy one. The repertory consisted of alternating tragedy and comedy, opera, farce and pantomimic ballet. The London theatres were liberally drawn upon for new English pieces. Mrs. Rowson's successful comedy of the previous season opened the way for a new comic opera from her pen, the "Volunteers," a local skit of little merit; and an ambitious Philadelphia barber, through the influence of friends, succeeded in persuading the managers to produce a local comedy called "The Triumphs of Love." Mr. Francis continued to compose new ballets and pantomimic dances; and Mr. Reinagle, as was his custom, contributed

LIST OF PRODUCTIONS.

1794.  
Dec. 3—Every One Has His Fault  
Mrs. Inchbald  
Prize . . . . . Hoare  
5—Highland Reel . . . . O'Keefe  
Lyar . . . . . Foote  
8—Venice Preserved . . . Otway  
Birth of Harlequin.  
10—As You Like It . . . Shakspeare  
Birth of Harlequin.  
12—Romeo and Juliet . . Shakspeare  
Sultan . . . . . Bickerstaff  
15—Lionel and Clarissa . Bickerstaff  
Ways and Means . . . Colman, Jr  
17—Isabella . . . . . Southerne  
Rosina . . . . . Mrs. Brooke  
19—Maid of the Mill . . Bickerstaff  
Village Lawyer . . . Macready  
22—Slaves in Algiers . Mrs. Rowson  
Critic . . . . . Sheridan  
24—Natural Son . . . . Cumberland  
Flitch of Bacon . . . . . Bate  
26—George Barnwell . . . Lillo  
Birth of Harlequin.  
27—Lionel and Clarissa.  
Modern Antiques . . . O'Keefe  
31—Macbeth . . . . . Shakspeare  
Peeping Tom of Coventry, O'Keefe  
1795.  
Jan. 2—Rivals . . . . . Sheridan  
Harlequin Shipwrecked.  
3—Spanish Barber . . . . Colman  
5—Countess of Salisbury . Hartson  
Poor Soldier . . . . . O'Keefe

- Jan. 7—Dramatist . . . . . Reynolds  
 Sailor's Landlady . . . . . Francis  
 Purse . . . . . Cross  
 9—Hamlet . . . . . Shakspeare  
 Purse.  
 10—Castle of Andalusia . . . O'Keefe  
 Lying Valet . . . . . Garrick  
 12—Merchant of Venice . . Shakspeare  
 Spoiled Child . . . . . Bickerstaff  
 14—School for Scandal . . Sheridan  
 Purse.  
 16—Gamester . . . . . Moore  
 Romp . . . . . Bickerstaff  
 17—Inkle and Yarico . . Colman, Jr  
 Critic . . . . . Sheridan  
 19—Surrender of Calais . Colman, Jr  
 Wrangling Lovers . . . . . Lyon  
 21—Gamester.  
 Volunteers . . . . . Mrs. Rowson  
 23—Richard III . . . . . Shakspeare  
 Deserter . . . . . Dibdin  
 24—Clandestine Marriage  
 Garrick and Colman  
 Purse.  
 26—Road to Ruin . . . . . Holcroft  
 Volunteers.  
 28—Country Girl . . . . . Garrick  
 Comus . . . . . Milton  
 30—Natural Son.  
 No Song No Supper . . . Hoare  
 31—Every One Has His Fault.  
 Robinson Crusoe . . . . . Sheridan  
 Feb. 4—Clandestine Marriage.  
 Robinson Crusoe.  
 6—Country Girl.  
 Rosina.  
 7—Cymbeline . . . . . Shakspeare  
 Romp.  
 9—Highland Reel.  
 East Indian.  
 11—Jew . . . . . Cumberland  
 Sailor's Landlady.  
 Purse.  
 13—Romeo and Juliet.  
 Padlock . . . . . Bickerstaff

new overtures and accompaniments to many of the pieces. As regards the company there was little change. Mr. Finch, as already noted, had retired at the close of the first season; and Mr. Fennell, after playing with the company at Baltimore, withdrew to engage in the manufacture of salt. During the previous Winter in Philadelphia, Fennell, in order to increase his income, delivered a course of lectures on Natural Philosophy. These gave him some reputation for scientific acquirements and led to the suggestion that he should engage in salt manufacture, the suggestion, according to Fennell in his "Apology," coming from General Knox and Governor Mifflin. It proved a disastrous one for the visionary actor. When Fennell left the Philadelphia company at Baltimore in the Autumn of 1794, it was to go to Annapolis to secure a grant from the Maryland Legislature for the establishment of salt

works in that State. The bill passed the Assembly, but failed in the Senate. Fennell, however, was not discouraged, and he pursued his scheme for the next two or three years, until it brought him to absolute ruin. In consequence of Fennell's retirement, the way was opened for Chalmers and Moreton, who afterward shared roles that the tragedian abandoned. Notwithstanding the loss of Fennell, the Philadelphia company at this time was beyond comparison the best and most evenly balanced that had yet been seen in America. While it had no single actor of the genius and versatility of Hodgkinson, it was claimed for Chalmers that he was in some respects the first performer on the continent and in others second only to the American Garrick. In genteel comedy he was unrivalled. Mr. Moreton, although without experience on the stage, had shown remarkable merit from the outset, and this season he made rapid

- Feb. 14—Robin Hood . . . . . MacNally  
Robinson Crusoe.  
16—Douglas . . . . . Home  
Irish Lilt . . . . . Francis  
Ways and Means . . . Colman, Jr  
18—Haunted Tower . . . . . Cobb  
Miller of Mansfield . . . Dodsley  
20—English Merchant . . . Colman  
Irish Lilt.  
Three Weeks After Marriage  
Murphy  
21—Jew.  
Flitch of Bacon.  
24—Tempest . . . . . Dryden  
Critic.  
25—Haunted Tower.  
East Indian.  
27—Country Girl.  
Le Foret Noire.  
28—Fair Penitent . . . . . Rowe  
Peeping Tom of Coventry.  
Mar. 2—Lionel and Clarissa.  
Le Foret Noire.  
4—Isabella.  
Caledonian Frolic.  
Farm House . . . . . Kemble  
6—She Wou'd and She Wou'd Not  
Cibber  
Waterman . . . . . Dibdin  
7—Jew.  
Prize.  
9—Haunted Tower.  
Farm House.  
11—Every One Has His Fault.  
Poor Soldier.  
13—Fontainville Forest . . . . . Boaden  
Agreeable Surprise . . . O'Keefe  
14—Tempest.  
Spoiled Child.  
16—Fontainville Forest.  
Prisoner at Large . . . O'Keefe  
18—School for Wives . . . . . Kelly  
Irish Lilt.  
Children in the Wood . . . Morton  
20—Busybody . . . . . Mrs. Centlivre  
Children in the Wood.

- Mar. 21—Rivals.  
Comus.  
23—Fontainville Forest.  
Hartford Bridge . . . . Pearce  
25—Belle's Stratagem . . Mrs. Cowley  
Children in the Wood.  
27—West Indian . . . . Cumberland  
Devil to Pay . . . . Coffey  
28—Jew.  
Poor Vulcan . . . . Dibdin  
30—Orphan . . . . Otway  
Devil to Pay.  
31—Busybody.  
Deuce is in Him . . . . Colman  
April 1—Love in a Village . . Bickerstaff  
Critic.  
2—Haunted Tower.  
Ways and Means.  
6—Box-Lobby Challenge, Cumberland  
Rural Revels . . . . Francis  
Poor Vulcan.  
8—Woodman . . . . Dudley  
Devil to Pay.  
10—Jealous Wife . . . . Colman  
Rural Revels.  
Lyar.  
13—Percy . . . . Miss More  
High Life Below Stairs . Townley  
15—Beaux' Stratagem . . . Farquhar  
Children in the Wood.  
17—Carmelite . . . . Cumberland  
Two Misers . . . . O'Hara  
18—English Merchant.  
Two Misers.  
20—Carmelite.  
Two Misers.  
22—Tamerlane . . . . Rowe  
Tom Thumb, the Great . Fielding  
24—Inkle and Yarico . . Colman, Jr  
Tom Thumb.  
27—She Stoops to Conquer . Goldsmith  
My Grandmother . . . . Hoare  
29—Heiress . . . . Burgoyne  
Two Misers.  
May 1—Jew.  
Sailor's Landlady.

strides. Mr. Finch's retirement, Mr. Moreton's promotion and Mr. Batès' indifference all contributed during the season to Mr. Harwood's opportunities. Harwood possessed gifts scarcely inferior to Moreton's, but he was slower in pressing them upon public attention, a delay that was no doubt due to his proneness to rely on the aid of Mr. Rowson, the prompter. The first part in which he made a considerable figure was *Dr. Lenitive* in the "Prize." After this his successes were numerous, and before the close of the season his popularity was established. One of the critics of the period described his articulation as either rapid like the Falls of Niagara or slow and stately like the meandering Susquehanna, according to the character he represented. These actors are thus mentioned in this place to show the effect of the changes, and to indicate that the company had already become a school of dramatic art. At the

Tom Thumb.

May 4—Know Your Own Mind . Murphy  
Rural Revels  
Auld Robin Gray . . . . Arnold  
(Mrs. Marshall's benefit.)

6—Child of Nature . . Mrs. Inchbald  
Sicilian Romance . . . Siddons  
(Mrs. Morris' benefit.)

8—Noble Peasant . . . . Holcroft  
Apprentice . . . . . Murphy  
(Mrs. Oldmixon's benefit.)

11—Peeping Tom's Visit.  
New Way to Pay Old Debts  
Massinger  
A Beggar on Horseback . O'Keefe  
(Mr. Bates' benefit.)

13—Brothers . . . . . Cumberland  
Sailor's Return . . . . Francis  
Quaker . . . . . Dibdin  
(Mr. Darley's benefit.)

15—Roman Father . . . . Murphy  
Midnight Hour . . Mrs. Inchbald  
(Mrs. Whitlock's benefit.)

18—Suspicious Husband . . Hoadley  
Roman Actor . . . . Massinger  
Duke and No Duke . . . Tate  
(Mr. Chalmers' benefit.)

20—Bold Stroke for a Husband  
Mrs. Cowley  
Scheming Milliners . . . Francis  
Hob in the Well . . . . Cibber  
(Mr. Moreton's benefit.)

22—Triumphs of Love . . . Murdock  
Wedding Day . . Mrs. Inchbald  
Tom Thumb.

25—Conscious Lovers . . . . Steele  
Harlequin Hurry Scurry . Francis  
Midas . . . . . O'Hara  
(Mr. Marshall's benefit.)

27—Duenna . . . . . Sheridan  
Little Yankee Sailor.  
(Mrs. Warrell's benefit.)

29—Toy . . . . . O'Keefe  
Prisoner . . . . . Rose  
(Mr. Morris' benefit.)



- June 1—Merry Wives of Windsor  
Shakspeare  
Jubilee . . . . . Garrick  
(Mr. Whitlock's benefit.)  
3—Constant Couple . . . Farquhar  
Sailor's Return.  
Sicilian Romance.  
(Mr. Green's benefit.)  
5—Next-Door Neighbors  
Mrs. Inchbald  
Prisoner.  
Mayor of Garratt . . . . Foote  
(Mr. Harwood's benefit.)  
→ 8—Beggars' Opera . . . . . Gay  
First Floor . . . . . Cobb  
(Miss Broadhurst's benefit.)  
10—Chapter of Accidents . Miss Lee  
Linco's Travels . . . . Garrick  
Children in the Wood.  
(Mrs. Shaw's benefit.)  
12—Better Late Than Never . Andrews  
Les Armans d'Arcade . . Francis  
Le Tuteur Trompe . . . Francis  
Harlequin's Invasion . . Garrick  
(Mr. and Mrs. Francis' benefit.)  
15—Follies of a Day . . . Holcroft  
Devil in the Wine Cellar . . Hill  
Florizel and Perdita . Shakspeare  
(Mr. and Mrs. Cleveland's benefit.)  
17—Prisoner.  
Midnight Hour.  
Purse.  
(Miss Solomon's benefit.)  
19—Female Patriot . . Mrs. Rowson  
Travellers Preserved (Pant.).  
All the World's a Stage . Jackman  
(Mr. and Mrs. Rowson's benefit.)  
22—Rage . . . . . Reynolds  
Le Tuteur Trompe.  
Irish Widow . . . . . Garrick  
(Mrs. Hervey and Miss Willems' benefit.)  
24—Every One Has His Fault.  
Sailor's Landlady.  
Tom Thumb.  
(Warrell and Sons' benefit.)  
26—Farm House.  
Irishman in London . Macready

of the previous season, was also occasionally accorded parts of some importance, as *Lucilla* in the "Fair Penitent," and *Dorinda* in the "Tempest." When the "Wedding Day" was produced as the afterpiece to the "Triumphs of Love," Mrs. Hervey, from the Haymarket Theatre, London, made her American *debut* as *Lady Contest* to Harwood's *Sir Adam*. Mrs. Hervey's second part was *Phyllis* in the "Conscious Lovers" for Mr. Marshall's benefit. None of these *debutantes*, with the exception of Miss Oldfield, became established favorites with Philadelphia playgoers.

An incident of the second season at the New Theatre, Philadelphia, was the production of an original American comedy in four acts by a Philadelphia barber named John Murduck. This production, which was called "The Triumphs of Love, or Happy Reconciliation," was important only as an early attempt at Amer-

ican dramatic writing. This piece was offered to the managers early in the season, who declined to produce it, but through the influence of friends of the author it was finally given a trial night while the benefits were in progress. According to the author it met with public approbation, although it must be confessed that the news-

papers were rather lukewarm in their praise of its merits. Intoxicated with what he regarded as the success of the comedy, Murduck at once

#### TRIUMPHS OF LOVE.

Jacob Friendly, Sr. . . . .	Mr. Morris
George Friendly, Sr. . . . .	Mr. Whitlock
George Friendly, Jr. . . . .	Mr. Moreton
Jacob Friendly, Jr. . . . .	Mr. Blissett
Major Manly . . . . .	Mr. Green
Peevish . . . . .	Mr. Wignell
Trifle . . . . .	Mr. Marshall
Careless . . . . .	Mr. Francis
Beauchamp . . . . .	Mr. Cleveland
Patrick . . . . .	Mr. Harwood
Dick . . . . .	Mr. Mitchell
Sambo . . . . .	Mr. Bates
Hannah Friendly . . . . .	Mrs. Rowson
Rachel . . . . .	Mrs. Marshall
Mrs. Peevish . . . . .	Mrs. Whitlock
Jenny . . . . .	Mrs. Francis
Clementina . . . . .	Miss Willems

declined to revive the comedy, but peremptorily rejected the farce. Then the barber, like many dramatic authors of a more recent period, appealed to the public through the newspapers, alleging a temper in the managers to trample on native productions. The dramatist also

Travellers Preserved.  
(Mr. Blissett and Mrs. De Marque's benefit.)  
June 29—Midnight Hour.

Love in a Camp . . . . O'Keefe  
Elopement (Local Pant.).  
(Mr. Milbourne's benefit.)

July 1—Rage.  
Miraculous Mill . . . . Francis  
Peeping Tom of Coventry.  
(Mr. Wells' benefit.)

3—Same bill.  
(Warrell and Sons' benefit.)

4—Next-Door Neighbors.  
Irishman in London.  
Elopement.

had it printed with an engraved frontispiece representing a scene from the play in which Moreton and Green are shown in character.

Murduck was also the author of an afterpiece called "The Beau Metamorphozed, or the Generous Maid," which he wrote in full confidence that it would be produced when the comedy had its second performance early in the season of 1795-6.

The managers, however, not only

complained of the excisions made in the comedy previous to its production. "At last, beyond the eleventh hour," he said, "it was shoved into the world unmercifully dissected by what the managers called necessary expungings." All this was denied on behalf of the management, and then the newspapers shut down on the controversy.

Only two pieces that were American in origin and production were presented during the season—a comic opera by Mrs. Rowson,

VOLUNTEERS.	called the "Vol-	LITTLE YANKEE SAILOR.
Trueman . . . . Mr. Marshall	unteers," and a	Jack Worthy . . . Mr. Darley
Manly . . . . . Mr. Darley	comedy, the	Harding . . . . Mr. Cleveland
Milliken . . . . Mr. Francis	"Little Yankee	Hatchway . . . . Mr. Francis
Jerry . . . . . Mr. Bates	Sailor," pro-	Capt. Bowling . . Mr. Warrell
Grumble . . . . Mr. Blissett	duced for her	Tangoo . . . . . Mr. Green
Adams . . . . . Mr. Green	benefit by Mrs.	William . . . Master T. Warrell
Thomas . . . . Mr. Darley, Jr	Warrell, with	Mary . . . . . Mrs. Warrell
Jacob . . . . . Mr. De Moulin	Master T. Warrell as the <i>Little Yankee</i>	Emily . . . . . Mrs. Marshall
Miss Aura . . . Mrs. Marshall	<i>Sailor</i> . Neither of these pieces attracted	Orra . . . . . Miss Broadhurst
Mrs. Grumble . Mrs. Shaw	attention or evoked criticism. The quality	
Jemima . . . . Miss Broadhurst	of Mrs. Rowson's "Volunteers" may, perhaps, be judged by a	
Rosalind . . . . Mrs. Rowson	stanza from one of the songs sung by Mr. Marshall as <i>Trueman</i> :	
Ruth . . . . . Mrs. Cleveland		
Omeeah . . . . Mrs. Oldmixon		

Where is the soldier will complain?  
Not one—united all agree  
To guard Columbia, follow Wayne,  
And chorus, *Vive la Liberte!*

The "Little Yankee Sailor" was probably an English nautical ballad piece localized and embellished by the introduction of Indians, men and women. These adaptations, however, were generally pantomimic in character, as in the case of the "Elopement," a local skit presented for Mr. Milbourne's benefit, and probably arranged by him.

Most of the dances, ballets and pantomimes originally produced by Mr. Francis the previous season were revived, and six new ones were added to his growing list. This season the cast of the "Sailor's Landlady" was as before, with the addition of Mr. Nugent as the *Mate*.

## SCHEMING MILLINERS.

Old McDonald . . . Mr. Blissett  
 Patie . . . . . Mr. Francis  
 Billy Wiffle . . . Mr. Warrell  
 Milliners . { Miss Milbourne  
                   Mrs. De Marque

In "L'Amour  
 Trove les Mo-  
 yens," of which  
 there was no  
 cast the first sea-

## LE TUTEUR TROMPE.

Don Garcia . . . Mr. Nugent  
 Orsini . . . . . Mr. Warrell, Jr  
 Alonzo . . . . . Mr. Francis  
 Marcella . . . Mrs. De Marque

son, Master Harry Warrell was now announced as making his first appearance on any stage as *Cupid*, and the cast of the "Scheming

## HARLEQUIN HURRY SCURRY.

Harlequin . . . . Mr. Francis  
 Farmer . . . . . Mr. Rowson  
 Cobbler . . . . . Mr. Darley, Jr  
 Clown . . . . . Mr. Blissett  
 Barber . . . Master T. Warrell  
 Tailor . . . Master J. Warrell

Milliners" was  
 printed in the  
 newspapers for  
 the first time.  
 The new pieces

## MIRACULOUS MILL.

Gaffer Thoughtless . Mr. Francis  
 Mealey . . . . . Mr. Nugent  
 Bob . . . . . Master J. Warrell  
 Goody Benson, Mrs. De Marque  
 Patty . . . . . Miss Milbourne

were "Rural Revels," the "Sailor's Return," produced for Mr. Darley's benefit; "Harlequin Hurry Scurry," brought out for Mr. Marshall's benefit; "Les Armans d'Arcade" and "Le Tuteur Trompe, or the Guardian Outwitted," both included in the benefit bill of Mr. and Mrs. Francis; and the "Miraculous Mill," originally presented for the benefit of Mr. Wells, the box-keeper. The casts of these pieces in the advertisements show that besides Mr. Francis and Mrs. De Marque the pantomimic characters were generally accorded to Nugent, Blissett, the youthful Warrells and Miss Milbourne.

The productions of the season, comprising recent London successes and pieces that were already familiar to Philadelphia audiences, are in themselves a study. As was customary, few novelties were

brought forward during the earlier part of the regular season; but the benefit successes of the previous year were accorded places in the

#### PHILADELPHIA CASTS—SECOND SEASON.

##### ALL THE WORLD'S A STAGE.

Sir Gilbert Pumpkin . . . Mr. Francis  
Charles Stanley . . . Mr. Marshall  
Harry Stukely . . . Mr. Green  
William . . . Master T. Warrell  
Walter . . . Master J. Warrell  
Diggory . . . Mr. Bates  
Cymon . . . Mr. Blissett  
Wat . . . Mr. Darley, Jr  
Hostler . . . Mr. Solomon  
Miss Bridget . . . Mrs. Rowson  
Kitty Sprightly . . . Mrs. Marshall  
Jane . . . Mrs. Francis

##### AULD ROBIN GRAY.

Auld Robin Gray . . . Mr. Bates  
Donald . . . Mr. Francis  
Fracas . . . Mr. Harwood  
Dorcas . . . Mrs. Rowson  
Jenny . . . Mrs. Marshall

##### BRAUX' STRATAGEM.

Aimwell . . . Mr. Green  
Archer . . . Mr. Chalmers  
Sullen . . . Mr. Whitlock  
Freeman . . . Mr. Cleveland  
Foigard . . . Mr. Marshall  
Gibbet . . . Mr. Francis  
Hounslow . . . Mr. Solomon  
Bagshot . . . Mr. Darley, Jr  
Boniface . . . Mr. Darley  
Scrub . . . Mr. Morris  
Lady Bountiful . . . Mrs. Rowson  
Dorinda . . . Mrs. Francis  
Mrs. Sullen . . . Mrs. Whitlock  
Gipsy . . . Miss Willems  
Cherry . . . Mrs. Cleveland

##### BROGGAR ON HORSEBACK.

Old Codger . . . Mr. Francis  
Cossey . . . Mr. Warrell  
Barney Vag . . . Mr. Blissett  
Music Master . . . Mr. Darley, Jr  
Corney . . . Mr. Bates  
Horace . . . Mr. Cleveland  
Scout . . . Mr. Harwood  
Master Billy . . . Mr. Darley  
James . . . Mr. Warrell, Jr  
Nancy Buttercup . . . Mrs. Marshall  
Mrs. Mummey . . . Mrs. Shaw  
Mrs. Barney Vag . . . Miss Rowson

##### BELLE'S STRATAGEM.

Doricourt . . . Mr. Chalmers  
Hardy . . . Mr. Morris  
Sir George . . . Mr. Whitlock  
Flutter . . . Mr. Marshall  
Saville . . . Mr. Green  
Servant . . . Mr. Darley, Jr  
Villers . . . Mr. Cleveland  
Courtall . . . Mr. Moreton  
Gentleman . . . Mr. Harwood  
Gibson . . . Mr. Warrell  
Dick . . . Mr. Blissett  
Letitia Hardy . . . Mrs. Morris  
Mrs. Racket . . . Mrs. Shaw  
Lady Frances . . . Mrs. Cleveland  
Miss Ogle . . . Mrs. Solomon  
Kitty Willis . . . Mrs. Rowson

##### BETTER LATE THAN NEVER.

Saville . . . Mr. Moreton  
Flurry . . . Mr. Francis  
Chouse . . . Mr. Green  
Grump . . . Mr. Bates  
Litigamus . . . Mr. Harwood  
Pallet . . . Mr. Marshall  
Clerk . . . Mr. Blissett  
Richard . . . Mr. J. Warrell  
Charles . . . Mr. Darley, Jr  
Augusta . . . Mrs. Whitlock  
Mrs. Flurry . . . Mrs. Hervey  
Diary . . . Mrs. Francis

##### BOLD STROKE FOR A HUSBAND.

Don Julio . . . Mr. Chalmers  
Don Carlos . . . Mr. Moreton  
Don Vincentio . . . Mr. Harwood  
Don Caesar . . . Mr. Bates  
Don Garcia . . . Mr. Cleveland  
Don Vasquez . . . Mr. Francis  
Don Gasper . . . Mr. Whitlock  
Pedro . . . Mr. Blissett  
Olivia . . . Mrs. Marshall  
Victoria . . . Mrs. Whitlock  
Laura . . . Mrs. Francis  
Minette . . . Mrs. Shaw  
Marcella . . . Mrs. Cleveland  
Inis . . . Mrs. Solomon  
Sancha . . . Mrs. Bates

##### BOX LOBBY CHALLENGE.

George Waterland . . . Mr. Cleveland

Capt. Waterland . . . Mr. Marshall  
Sir Toby Grampus . . . Mr. Whitlock  
Squire Robert . . . Mr. Francis  
Old Crotchet . . . Mr. Green  
Jack Crotchet . . . Mr. Chalmers  
Fulsome . . . Mr. Harwood  
Jones . . . Mr. Warrell  
Joe . . . Mr. Blissett  
Waiter . . . Master Warrell  
Hair Dresser . . . Mr. Darley, Jr  
Servant . . . Master T. Warrell  
Lady Jane Danvers . . . Mrs. Morris  
Diana Grampus . . . Mrs. Shaw  
Letitia Rayner . . . Mrs. Marshall  
Theodosia . . . Mrs. Rowson  
Lindamora . . . Mrs. Francis

##### BUSYBODY.

Marplot . . . Mr. Chalmers  
Sir George Airy . . . Mr. Moreton  
Charles . . . Mr. Green  
Sir Francis Gripe . . . Mr. Morris  
Sir Jealous Traffick . . . Mr. Francis  
Whisper . . . Mr. Blissett  
Butler . . . Mr. Warrell  
Miranda . . . Mrs. Marshall  
Isabinda . . . Mrs. Francis  
Patch . . . Mrs. Shaw  
Scentwell . . . Mrs. Cleveland

##### CARMELITE.

Saint Valori . . . Mr. Whitlock  
Lord Hilderbrand . . . Mr. Moreton  
De Courci . . . Mr. Green  
Montgomeri . . . Mr. Cleveland  
Gyfford . . . Mr. Harwood  
Fitz Allan . . . Mr. Warrell, Jr  
Raymond . . . Mr. Warrell  
Matilda . . . Mrs. Whitlock

##### CHILDREN IN THE WOOD.

Sir Rowland . . . Mr. Green  
Lord Alford . . . Mr. Marshall  
Walter . . . Mr. Harwood  
Apathy . . . Mr. Bates  
Gabriel . . . Mr. Moreton  
Oliver . . . Mr. Darley  
Ruffian . . . Mr. De Moulain  
Helen . . . Mrs. Solomon  
Josephine . . . Mrs. Marshall

repertory from the outset. Thus Prince Hoare's "Prize" was the afterpiece on the opening night, and Mrs. Rowson's "Slaves in Al-

## PHILADELPHIA CASTS—SECOND SEASON.

Winifred . . . . . Mrs. Rowson  
Boy . . . . . Master Parker  
Girl . . . . . Miss Solomon

## CLAUDESTINE MARRIAGE.

Lord Ogilby . . . . . Mr. Chalmers  
Sir John Melville . . . . . Mr. Green  
Sterling . . . . . Mr. Morris  
Lovewell . . . . . Mr. Marshall  
Canton . . . . . Mr. Harwood  
Brush . . . . . Mr. Moreton  
Sergeant Flower . . . . . Mr. Francis  
Traverse . . . . . Mr. Cleveland  
Trueman . . . . . Mr. Warrell  
Servant . . . . . Mr. Darley, Jr  
Mrs. Heidelberg . . . . . Mrs. Shaw  
Miss Sterling . . . . . Mrs. Morris  
Fanny . . . . . Mrs. Marshall  
Betty . . . . . Mrs. Rowson  
Chambermaid . . . . . Mrs. Francis  
Trusty . . . . . Mrs. Bates

## CONSCIOUS LOVERS.

Young Bevil . . . . . Mr. Chalmers  
Myrtle . . . . . Mr. Cleveland  
Cimberton . . . . . Mr. Bates  
Sealand . . . . . Mr. Whitlock  
Sir John Bevil . . . . . Mr. Green  
Humphrey . . . . . Mr. Warrell  
Daniel . . . . . Mr. Blissett  
Tom . . . . . Mr. Marshall  
Indiana . . . . . Mrs. Marshall  
Mrs. Sealand . . . . . Mrs. Shaw  
Isabella . . . . . Mrs. Rowson  
Lucinda . . . . . Mrs. Cleveland  
Phyllis . . . . . Mrs. Hervey

## CONSTANT COUPLE.

Sir Harry Wildair . . . . . Mrs. Marshall  
Col. Standard . . . . . Mr. Moreton  
Vizard . . . . . Mr. Cleveland  
Ald. Smuggler . . . . . Mr. Morris  
Beau Clincher . . . . . Mr. Green  
Young Clincher . . . . . Mr. Bates  
Tom Errand . . . . . Mr. Francis  
Dicky . . . . . Mr. Blissett  
Constable . . . . . Mr. Darley, Jr  
Angelica . . . . . Mrs. Hervey  
Lady Lovewell . . . . . Mrs. Francis  
Parly . . . . . Mrs. Shaw  
Errand's Wife . . . . . Mrs. Bates

## COUNTRY GIRL.

Moody . . . . . Mr. Bates  
Harcourt . . . . . Mr. Marshall  
Sparkish . . . . . Mr. Moreton  
Belville . . . . . Mr. Cleveland  
Peggy . . . . . Mrs. Marshall  
Alithea . . . . . Mrs. Francis  
Lucy . . . . . Mrs. Shaw

## DEVIL TO PAY.

Sir John Loverule . . . . . Mr. Marshall  
Butler . . . . . Mr. Francis  
Cook . . . . . Mr. Blissett  
Footman . . . . . Mr. Solomon  
Coachman . . . . . Mr. Darley, Jr  
Conjuror . . . . . Mr. Warrell  
Jobson . . . . . Mr. Bates  
Lady Loverule . . . . . Mrs. Francis  
Lucy . . . . . Miss Willems  
Lettice . . . . . Mrs. Cleveland  
Nell . . . . . Mrs. Marshall

## DUKE AND NO DUKE.

Lavino . . . . . Mr. Moreton  
Barbarino . . . . . Mr. Francis  
Alberto . . . . . Mr. Warrell  
Brunetto . . . . . Mr. Cleveland  
Puritan . . . . . Mr. Harwood  
Conjuror . . . . . Mr. Blissett  
Trapolin . . . . . Mr. Bates  
Isabella . . . . . Mrs. Cleveland  
Prudentia . . . . . Mrs. Francis  
Fiametta . . . . . Miss Willems  
Mob Woman . . . . . Mrs. Bates

## EAST INDIAN.

Sir Hector Strangeways . . . . . Mr. Bates  
Col. Ormsby . . . . . Mr. Green  
Brownlow . . . . . Mr. Marshall  
Orson . . . . . Mr. Blissett  
Bussora . . . . . Mr. Harwood  
Pillage . . . . . Mr. Francis  
James . . . . . Master Warrell  
Zelide . . . . . Mrs. Marshall  
Lady Di Strangeways . . . . . Mrs. Shaw  
Jenny . . . . . Miss Rowson

## ENGLISH MERCHANT.

Lord Falbridge . . . . . Mr. Moreton  
Sir Wm. Douglas . . . . . Mr. Whitlock

Freeport . . . . . Mr. Morris  
Spatter . . . . . Mr. Wignell  
Owen . . . . . Mr. Green  
La France . . . . . Mr. Harwood  
Officer . . . . . Mr. Warrell  
Lady Alton . . . . . Mrs. Morris  
Amelia . . . . . Mrs. Marshall  
Mrs. Goodman . . . . . Mrs. Shaw  
Molly . . . . . Mrs. Francis

## FARM HOUSE.

Modely . . . . . Mr. Cleveland  
Freehold . . . . . Mr. Whitlock  
Shacklefigure . . . . . Mr. Francis  
Heartwell . . . . . Mr. Moreton  
Sir John English . . . . . Mr. Warrell  
Aura . . . . . Mrs. Marshall  
Flora . . . . . Mrs. Francis

## FEMALE PATRIOT.

Timoleon . . . . . Mr. Whitlock  
Archidamus . . . . . Mr. Green  
Leosthenes . . . . . Mr. Moreton  
Hernando . . . . . Mr. Francis  
Diphilus . . . . . Mr. Warrell  
Jailer . . . . . Mr. Darley, Jr  
Graculo . . . . . Mr. Wignell  
Pymbrio . . . . . Mr. Blissett  
Pysander . . . . . Mr. Chalmers  
Cleora . . . . . Mrs. Whitlock  
Olympio . . . . . Mrs. Marshall  
Statilla . . . . . Mrs. Rowson  
Xanthia . . . . . Mrs. Francis

## FONTAINVILLE FOREST.

Montault . . . . . Mr. Green  
La Motte . . . . . Mr. Chalmers  
Louis . . . . . Mr. Moreton  
Peter . . . . . Mr. Whitlock  
Jaques . . . . . Mr. Warrell  
Nemours . . . . . Mr. Cleveland  
Hortensia . . . . . Mrs. Shaw  
Adeline . . . . . Mrs. Whitlock

## HARLEQUIN SHIPWRECKED.

Harlequin . . . . . Mr. Francis  
Leo . . . . . Mr. Warrell, Jr  
Indian Chief . . . . . Mr. Nugent  
Captain . . . . . Mr. Cleveland  
Cobbier . . . . . Master Warrell

giers" was among the early productions. Mrs. Rowson's play was afterwards produced both in New York and Boston as a popular stock

## PHILADELPHIA CASTS—SECOND SEASON.

Tailor . . . . . Mr. De Moulin  
Barber . . . . . Master T. Warrell  
Lawyers . . . . . { Mr. Gibbon  
                              Mr. Price  
Old Thoughtless . . . Mr. Warrell  
Tippy Bob . . . . . Mr. Darley, Jr  
Whimsical . . . . . Mr. Green  
Drowsy . . . . . Mr. Blissett  
Savage Princess . Miss Milbourne  
Genius of Liberty . Mrs. Warrell

## HAUNTED TOWER.

Lord William . . . Mr. Marshall  
Oakland . . . . . Mr. Harwood  
Edward . . . . . Mr. Francis  
Lewis . . . . . Mr. Blissett  
Robert . . . . . Mr. Darley, Jr  
Charles . . . . . Mr. Darley  
Hugo . . . . . Mr. Green  
De Courcy . . . . Mr. Cleveland  
Martin . . . . . Mr. Warrell  
Hubert . . . . . Mr. Mitchell  
Lady Elinor . . . . Mrs. Warrell  
Adela . . . . . Mrs. Oldmixon  
Cicely . . . . . Miss Broadhurst  
Maud . . . . . Mrs. Bates

## HEIRESS.

Sir Clement Flint . Mr. Whitlock  
Clifford . . . . . Mr. Chalmers  
Lord Gayville . . . Mr. Moreton  
Alscrip . . . . . Mr. Morris  
Chignon . . . . . Mr. Marshall  
Mr. Blandish . . . Mr. Harwood  
Prompt . . . . . Mr. Francis  
Mr. Rightly . . . . Mr. Cleveland  
Lady Emily . . . . Mrs. Morris  
Miss Alscrip . . . . Mrs. Whitlock  
Miss Alton . . . . Mrs. Marshall  
Mrs. Sagely . . . . Mrs. Bates  
Tiffany . . . . . Mrs. Cleveland  
Mrs. Blandish . . . Mrs. Rowson

## HIGH LIFE BELOW STAIRS.

Lovel . . . . . Mr. Marshall  
Trueman . . . . . Mr. Cleveland  
Sir Harry . . . . . Mr. Francis  
Lord Duke . . . . Mr. Harwood  
Philip . . . . . Mr. Wignell

Coachman . . . . . Mr. Warrell  
Kingston . . . . . Mr. Warrell, Jr  
Robert . . . . . Mr. Blissett  
Tom . . . . . Mr. Darley, Jr  
Kitty . . . . . Mrs. Morris  
Lady Bab . . . . . Mrs. Rowson  
Lady Charlotte . . Mrs. Francis  
Cook . . . . . Mrs. Bates  
Chloe . . . . . Miss Rowson

## HOB IN THE WELL.

Trusty . . . . . Mr. Francis  
Friendly . . . . . Mr. Marshall  
Hob . . . . . Mr. Bates  
Old Hob . . . . . Mr. Warrell  
Dick . . . . . Mr. Harwood  
Roger . . . . . Mr. Blissett  
Flora . . . . . Mrs. Warrell  
Betty . . . . . Mrs. Solomon  
Hob's Mother . . . Mrs. Bates

## INKLE AND YARICO.

Inkle . . . . . Mr. Marshall  
Curry . . . . . Mr. Whitlock  
Medium . . . . . Mr. Francis  
Campley . . . . . Mr. Moreton  
Trudge . . . . . Mr. Wignell  
Mate . . . . . Mr. Darley  
Yarico . . . . . Mrs. Marshall  
Narcissa . . . . . Mrs. Oldmixon  
Wowski . . . . . Miss Broadhurst  
Patty . . . . . Mrs. Shaw

## JEW.

Sir Stephen Bertram, Mr. Whitlock  
Frederick . . . . . Mr. Moreton  
Charles Ratcliffe . Mr. Chalmers  
Saunders . . . . . Mr. Green  
Sheva . . . . . Mr. Wignell  
Jabal . . . . . Mr. Harwood  
Walter . . . . . Mr. Darley, Jr  
Mrs. Ratcliffe . . . Mrs. Shaw  
Eliza . . . . . Mrs. Whitlock  
Mrs. Goodison . . . Mrs. Bates  
Dorcas . . . . . Mrs. Francis

## KNOW YOUR OWN MIND.

Millamour . . . . Mr. Moreton  
Dashwood . . . . Mr. Chalmers

Malvil . . . . . Mr. Whitlock  
Bygrove . . . . . Mr. Bates  
Capt. Bygrove . . Mr. Cleveland  
Sir John Millamour . Mr. Warrell  
Sir Harry Lovewit . Mr. Harwood  
Charles . . . . . Mr. Francis  
Lady Bell . . . . Mrs. Marshall  
Jady Jane . . . . Mrs. Cleveland  
Mrs. Bromley . . . Mrs. Shaw  
Miss Neville . . . Mrs. Francis  
Mad. La Rouge . . Mrs. Rowson

## LE FORET NOIRE.

Geronte . . . . . Mr. Green  
Lanzidan . . . . . Mr. Moreton  
Adolph . . . . . Master T. Warrell  
Prince . . . . . Mr. Francis  
Lublin . . . . . Master Warrell  
Fronte . . . . . Mr. Warrell  
Pasquin . . . . . Mr. Darley, Jr  
Le Terruer . . . . Mr. Marshall  
Sans Quartier . . Mr. Cleveland  
Le Fourbe . . . . Mr. Blissett  
Lucille . . . . . Mrs. Francis  
Marton . . . . . Miss Rowson

## MAYOR OF GARRATT.

Sir Jacob Jollop . . Mr. Francis  
Mayor Sturgeon . . Mr. Chalmers  
Jerry Sneak . . . . Mr. Harwood  
Bruin . . . . . Mr. Green  
Roger . . . . . Mr. Blissett  
Mrs. Sneak . . . . Mrs. Shaw  
Mrs. Bruin . . . . Mrs. Cleveland

## MERRY WIVES OF WINDSOR.

Sir John Falstaff . Mr. Whitlock  
Fenton . . . . . Mr. Cleveland  
Justice Shallow . . Mr. Harwood  
Slender . . . . . Mr. Moreton  
Mr. Page . . . . . Mr. Green  
Mr. Ford . . . . . Mr. Chalmers  
Sir Hugh Evans . . Mr. Bates  
Dr. Caius . . . . Mr. Marshall  
Host . . . . . Mr. Wignell  
Bardolph . . . . Mr. Darley, Jr  
Nym . . . . . Mr. Warrell  
Pistol . . . . . Mr. Francis  
Robin . . . . . Miss Solomon  
Simple . . . . . Mr. Blissett

piece. As before, I have arranged the casts printed for the first time during the season alphabetically, including both first productions and

## PHILADELPHIA CASTS—SECOND SEASON.

Rugby . . . . . Mr. J. Warrell  
Mrs. Page . . . . . Mrs. Whitlock  
Mrs. Ford . . . . . Mrs. Morris  
Ann Page . . . . . Miss Willems  
Mrs. Quickly . . . . Mrs. Rowson

## MIDAS.

Jupiter . . . . . Mr. Warrell  
Apollo . . . . . Mr. Marshall  
Momus . . . . . Mr. Solomon  
Mercury . . . . . Mr. Darley, Jr  
Pan . . . . . Mr. Francis  
Juno . . . . . Miss Willems  
Midas . . . . . Mr. Bates  
Dametas . . . . . Mr. Blissett  
Sileo . . . . . Mr. Darley  
Mysis . . . . . Mrs. Shaw  
Daphne . . . . . Mrs. Oldmixon  
Nysa . . . . . Mrs. Marshall

## MILLER OF MANSFIELD.

King . . . . . Mr. Whitlock  
Miller . . . . . Mr. Morris  
Richard . . . . . Mr. Moreton  
Lurewell . . . . . Mr. Cleveland  
Joe . . . . . Mr. Darley, Jr  
Keeper . . . . . Mr. Price  
Peggy . . . . . Miss Oldfield  
Kate . . . . . Miss Willems  
Margery . . . . . Mrs. Bates

## MY GRANDMOTHER.

Sir Matthew Medley . Mr. Francis  
Vapour . . . . . Mr. Moreton  
Woodley . . . . . Mr. Darley  
Gossip . . . . . Mr. Bates  
Souffrance . . . . . Mr. Harwood  
Tom . . . . . Mr. Blissett  
Fiorella . . . . . Mrs. Oldmixon  
Charlotte . . . . . Miss Broadhurst

## NATURAL SON.

Sir Jeffrey Latimer . Mr. Harwood  
Blushenly . . . . . Mr. Moreton  
Rueful . . . . . Mr. Green  
Jack Hastings . . . Mr. Chalmers  
Major O'Flaherty . Mr. Whitlock  
Dumps . . . . . Mr. Bates  
David . . . . . Mr. Francis

Thomas . . . . . Mr. Darley, Jr  
William . . . . . Mr. Price  
Lady Phoebe Latimer . Mrs. Shaw  
Lady Paragon . . . Mrs. Whitlock  
Penelope . . . . . Mrs. Cleveland

## NEW WAY TO PAY OLD DEBTS.

Sir Giles Overreach, Mr. Chalmers  
Lord Lovel . . . . . Mr. Moreton  
Justice Greedy . . . Mr. Bates  
Tapwell . . . . . Mr. Wignell  
Amble . . . . . Mr. Blissett  
Waatwell . . . . . Mr. Warrell  
Welborn . . . . . Mr. Whitlock  
Allworth . . . . . Mr. Cleveland  
Marall . . . . . Mr. Harwood  
Order . . . . . Mr. Warrell, Jr  
Furnace . . . . . Mr. Francis  
Lady Allworth . . . Mrs. Shaw  
Margaretta . . . . Mrs. Marshall  
Froth . . . . . Mrs. Rowson

## NEXT-DOOR NEIGHBORS.

Splendorville . . . Mr. Moreton  
Manly . . . . . Mr. Green  
Blackman . . . . . Mr. Bates  
Lucre . . . . . Mr. Wignell  
Wilford . . . . . Mr. Whitlock  
Henry . . . . . Mr. Marshall  
Bluntly . . . . . Mr. Harwood  
Shopman . . . . . Mr. Darley, Jr  
Lady C. Seymour . Mrs. Francis  
Lady Squander . . Mrs. Rowson  
Evans . . . . . Mrs. Solomon  
Eleanor . . . . . Mrs. Marshall

## ORPHAN.

Chamont . . . . . Mr. Chalmers  
Acasto . . . . . Mr. Whitlock  
Castallo . . . . . Mr. Moreton  
Monimia . . . . . Mrs. Whitlock

## PADLOCK.

Don Diego . . . . . Mr. Darley  
Leander . . . . . Mr. Marshall  
Mungo . . . . . Mr. Bates  
Leonora . . . . . Miss Broadhurst  
Ursula . . . . . Mrs. Shaw

## PEEPING TOM OF COVENTRY.

Peeping Tom . . . . Mr. Bates  
Mayor . . . . . Mr. Harwood  
Harold . . . . . Mr. Darley, Jr  
Crazy . . . . . Mr. Francis  
Mercia . . . . . Mr. Green  
Count Lewis . . . Mr. Cleveland  
Maud . . . . . Mrs. Marshall  
Emma . . . . . Miss Broadhurst  
Lady Godiva . . . Miss Willems  
Mayoress . . . . . Mrs. Rowson

## PERCY.

Percy . . . . . Mr. Moreton  
Douglas . . . . . Mr. Green  
Earl Raby . . . . . Mr. Whitlock  
Edric . . . . . Mr. Harwood  
Harcourt . . . . . Mr. Warrell, Jr  
Sir Herbert . . . . Mr. Cleveland  
Elwina . . . . . Mrs. Whitlock  
Birtha . . . . . Mrs. Cleveland

## POOR VULCAN.

Vulcan . . . . . Mr. Wignell  
Jupiter . . . . . Mr. Marshall  
Apollo . . . . . Mr. Mitchell  
Mars . . . . . Mr. Darley  
Bacchus . . . . . Mr. Darley, Jr  
Adonis . . . . . Miss Broadhurst  
Mercury . . . . . Mr. Solomon  
Venus . . . . . Mrs. Marshall  
Grace . . . . . Miss Willems

## PRISONER.

Marcos . . . . . Mr. Marshall  
Bernardo . . . . . Mr. Darley  
Pasqual . . . . . Mr. Darley, Jr  
Roberto . . . . . Mr. Harwood  
Lewis . . . . . Mr. Moreton  
Narcisso . . . . . Young Gentleman  
Clara . . . . . Miss Broadhurst  
Theresa . . . . . Mrs. Hervey  
Nina . . . . . Mrs. Marshall  
Juliana . . . . . Miss Solomon

## PURSE.

Baron . . . . . Mr. Whitlock  
Theodore . . . . . Mr. Moreton



revivals. Jackman's farce, "All the World's a Stage," was the after-piece in Mr. and Mrs. Rowson's bill, which included the "Female

## PHILADELPHIA CASTS—SECOND SEASON.

Edmund . . . . Mr. Marshall  
Will Steady . . . Mr. Harwood  
Page . . . . . Mrs. Marshall  
Sally . . . . . Mrs. Oldmixon

## RAGE.

Gingham . . . . Mr. Wignell  
Darnley . . . . Mr. Moreton  
Sir George Gauntlet . Mr. Green  
Hon. Mr. Savage . Mr. Harwood  
Sir Paul Perpetual . Mr. Whitlock  
Flush . . . . . Mr. Francis  
Ready . . . . . Mr. Warrell  
Waiter . . . . Mr. Darley, Jr  
Richard . . . . Mr. Blissett  
Thomas . . . . Mr. Mitchell  
William . . . Master T. Warrell  
Groom . . . . Master J. Warrell  
Lady Sarah Savage . Mrs. Hervey  
Clara Sedley . . Miss Wells  
Mrs. Darnley . . Mrs. Marshall

## RICHARD III.

Henry VI . . . Mr. Whitlock  
Prince Edward . Master Warrell  
Duke of York . Master T. Warrell  
Richard . . . . Mr. Chalmers  
Buckingham . . Mr. Wignell  
Richmond . . . Mr. Moreton  
Norfolk . . . . Mr. Warrell  
Ratcliff . . . . Mr. Francis  
Catesby . . . . Mr. Cleveland  
Tressel . . . . Mr. Marshall  
Oxford . . . . Mr. Blissett  
Lieutenant . . Mr. Harwood  
Lord Stanley . . Mr. Green  
Lord Mayor . . Mr. Bates  
Tyrrell . . . . Mr. De Moulin  
Queen Elizabeth . Mrs. Morris  
Lady Anne . . . Mrs. Francis  
Duchess of York . Mrs. Shaw

## ROMAN ACTOR.

Paris . . . . . Mr. Chalmers  
Aretinus . . . . Mr. Whitlock  
Æopius . . . . Mr. Warrell  
Latinus . . . . Mr. Price

## SHE STOOPS TO CONQUER.

Sir Charles Marlow . Mr. Warrell  
Young Marlow . . Mr. Chalmers  
Hardcastle . . . . Mr. Morris  
Hastings . . . . Mr. Cleveland  
Tony Lumpkin . . Mr. Bates  
Diggory . . . . . Mr. Francis  
Landlord . . . . Mr. Darley  
Jeremy . . . . . Mr. Blissett  
Mrs. Hardcastle . . Mrs. Shaw  
Miss Hardcastle . Mrs. Marshall  
Miss Neville . . Mrs. Francis  
Maid . . . . . Miss Willems

## SICILIAN ROMANCE.

Ferrand . . . . Mr. Moreton  
Don Lope . . . . Mr. Morris  
Lindor . . . . Mr. Marshall  
Martin . . . . Mr. Harwood  
Jaques . . . . Mr. Blissett  
Sancho . . . . Mr. Warrell  
Gerbin . . . . Mr. Wignell  
Julia . . . . Miss Solomon  
Alinda . . . . Miss Broadhurst  
Clara . . . . Mrs. Oldmixon  
Adelaide . . . Mrs. Whitlock

## SUSPICIOUS HUSBAND.

Ranger . . . . Mr. Chalmers  
Strickland . . . Mr. Whitlock  
Frankly . . . . Mr. Moreton  
Bellamy . . . . Mr. Cleveland  
Jack Maggot . . Mr. Harwood  
Tester . . . . Mr. Bates  
Milliner . . . . Miss Willems  
Buckle . . . . Mr. Blissett  
Simon . . . . Mr. Warrell  
Servant . . . . Mr. Warrell, Jr  
Mrs. Strickland . Mrs. Cleveland  
Jacintha . . . . Mrs. Francis  
Lucetta . . . . Mrs. Shaw  
Landlady . . . . Mrs. Bates  
Clarinda . . . . Mrs. Marshall

## TAMERLANE.

Tamerlane . . . Mr. Whitlock  
Bajazet . . . . Mr. Chalmers  
Axalla . . . . Mr. Cleveland  
Monesees . . . Mr. Moreton  
Tanaïs . . . . Mr. Warrell

Omar . . . . . Mr. Harwood  
Mirvan . . . . Mr. Mitchell  
Zama . . . . Mr. Darley, Jr  
Hall . . . . Mr. Warrell, Jr  
Dervise . . . . Mr. Morris  
Arpasia . . . Mrs. Whitlock  
Selima . . . . Mrs. Marshall

## THREE WEEKS AFTER MARRIAGE.

Sir Charles Racket, Mr. Chalmers  
Drugget . . . . Mr. Green  
Woodley . . . . Mr. Cleveland  
Servant . . . . Mr. Darley, Jr  
Lady Racket . . Mrs. Whitlock  
Mrs. Drugget . . Mrs. Bates  
Nancy . . . . Miss Willems  
Dimitry . . . . Mrs. Francis

## TOM THUMB, THE GREAT.

Tom Thumb . . Miss Solomon  
King Arthur . . Mr. Bates  
Lord Grizzle . . Mr. Marshall  
Noodle . . . . Mr. Francis  
Doodle . . . . Mr. Darley, Jr  
Merlin . . . . Mr. Darley  
Queen Dollalolla . Mrs. Warrell  
Huncamunca . Mrs. Oldmixon  
Cleora . . . . Miss Oldfield  
Mustacha . . . Miss Willems  
Glumdalca . . Mrs. Rowson

## TOY.

Sir Carol . . . . Mr. Whitlock  
Young Kavenagh . Mr. Moreton  
Alibi . . . . Mr. Morris  
Larry . . . . Mr. Wignell  
Metheglin . . . Mr. Bates  
Aircourt . . . . Mr. Chalmers  
Nol Pros . . . . Mr. Warrell  
Decrotan . . . . Mr. Blissett  
Footman . . . . Mr. Warrell, Jr  
Boy . . . . Master T. Warrell  
Lady Arable . . Mrs. Shaw  
Lady Jane . . . Mrs. Morris  
Sophia . . . . Mrs. Marshall  
Fib . . . . Miss Willems  
Katy Kavenagh . Mrs. Rowson

Patriot," an adaptation by Mrs. Rowson from Massinger's "Bond-man," a tragedy originally acted at the Cock-pit, Drury Lane, besides a new pantomime called the "Travellers Preserved." Stephen James Arnold's "Auld Robin Gray" was given for the first time in America for Mrs. Marshall's benefit, but in spite of the excellent music contributed to it by the author's father it had as little success here as at the Haymarket. Mr. Bates offered for his benefit the least effective of all of O'Keefe's pieces, "A Beggar on Horseback," to which he gave the cumbrous title, "Set a Beggar on Horseback and He'll Ride to the Devil." He made some atonement, however, by presenting for the first time in the United States Philip Massinger's great comedy, "A New Way to Pay Old Debts." Originally produced at the Phoenix in Drury Lane, this great play was often revived during the following century and a half, but never with marked success until 1781, when Henderson played *Sir Giles Overreach*. That Mr. Chalmers, the original of the role in this country, was equal to its requirements is scarcely to be assumed. Mr. and Mrs. Francis for their joint benefit introduced Miles Peter Andrews' comedy, "Better Late Than Never;" but it failed to become popular. Equally unfortunate was Cumberland's "Box-Lobby Challenge," produced immediately after the Easter holidays, but not revived. A singular revival was Tate's farce, "A Duke and No Duke," which had never been played in this country

PHILADELPHIA CASTS—SECOND SEASON.

TRAVELLERS PRESERVED.	TWO MISERS.	WEDDING DAY.
Alberto . . . . . Mr. Moreton	Gripe . . . . . Mr. Francis	Lord Rakeland . . Mr. Moreton
La Feu . . . . . Mr. Marshall	Hunks . . . . . Mr. Wignell	Sir Adam Contest . Mr. Harwood
Gerald . . . . . Mr. Warrell	Lively . . . . . Mr. Marshall	Mr. Milden . . . . Mr. Warrell
Ramirez . . . . . Mr. Rowson	Ali . . . . . Mr. Darley	Mr. Contest . . . . Mr. Cleveland
Old Woman . . . . Mrs. Francis	Osman . . . . . Mr. Darley, Jr	Lady Autumn . . . . Mr. Rowson
Rosalie . . . . . Miss Milbourne	Mustapha . . . . Mr. Blissett	Lady Contest . . . . Mrs. Hervey
Jacqueline . . . . Miss Solomon	Harriet . . . . . Miss Broadhurst	Mrs. Hamford . . . Mrs. Shaw
	Jenny . . . . . Mrs. Oldmixon	Hannah . . . . . Mrs. Rowson

except by the Military Thespians at the Southwark Theatre in 1778. It was included in Mr. Chalmer's benefit bill, together with the "Suspicious Husband" and a condensed version of Massinger's "Roman Actor," which Chalmers called "A Defense of the Stage." The "Farm House" was a farce by John Philip Kemble, taken from Johnson's "Country Lasses" and "Fontainville Forest," a play by James Boaden, founded on Mrs. Radcliffe's "Romance of the Forest." Dunlap dramatized the story for the New York company, calling his play "Fontainville Abbey." Perhaps the most important of the pieces new to the American stage produced this season was Cumberland's "Jew." In this comedy an honest and benevolent Jew was for the first time introduced into an English play. The piece proved a great favorite with the public, both in England and America. The production of the "Merry Wives of Windsor" for Mr. Whitlock's benefit this season was the first performance of the comedy in this country. Prince Hoare's farce, "My Grandmother," acted with success at Drury Lane and long a stock piece; Mrs. Inchbald's comedy, "Next-Door Neighbors," a Haymarket success, taken from two French plays, *Le Dissipateur* and *L'Indigent*; Dibdin's burletta, "Poor Vulcan," acted at Covent Garden with applause as early as 1778; Rose's musical romance, the "Prisoner," first acted by the Drury Lane company at the Opera House in the Haymarket; Henry Siddons' opera, the "Sicilian Romance," a recent Covent Garden success, taken from the novel of the same name; and O'Keefe's "Toy," acted at Covent Garden in 1789, and said at the time to be in part the "Ward in Chancery" by Mr. Pilon, were all, excepting Dibdin's burletta, played for the first time in this country. The benefit productions among these pieces were the "Sicilian Romance," brought out by Mrs. Morris, "Next-

Door Neighbors" by Mr. Harwood, and the "Toy" and the "Prisoner" by Mr. Morris. When Morris took his benefit, a poetical admirer thus alluded to the venerable comedian and O'Keefe's new comedy in the *Aurora*:

See, bent beneath accumulated years,  
The hoary veteran of the stage appears;  
In spite of pain, in trembling age's spite,  
He brings a "Toy" to pleasure you to-night.  
Surviv'd the wreck of early friends he lost,  
Still on the waves of anxious being tost,  
Oh, let a ray of your mild pity shed,  
Perhaps, its last effusions on his head.

There were also some benefit pieces now played in this country for the first time of which we have no casts, including Holcroft's "Noble Peasant," in which Miss George was the original *Adela* at the Haymarket in 1784, for Mrs. Oldmixon; Cobb's "First Floor," a farce acted at Drury Lane with great success, for Miss Broadhurst; and Holcroft's "Follies of a Day," from Beaumarchais' "Marriage of Figaro," for Mr. and Mrs. Cleveland. These close the list of new productions this season.

In the long list of revivals during the season of 1794-5 there were many changes from the original casts which are chiefly interest-

CONTRASTED CASTS—CHANGES.

PLAYS.	1794.	1794-5.	PLAYS.	1794.	1794-5.
<i>Agreeable Surprise.</i>			<i>Birth of Harlequin.</i>		
Sir Felix Friendly . . . Mr. Francis			Pantaloon . . . M. Bellona . . Mr. Green		
Eugene . . . Mr. Marshall . Mr. Darley, Jr			Maid . . . Mrs. Rowson . Mrs. Cleveland		
John . . . Mr. Francis . Mr. Cleveland			Columbine . . Madame Gardie . Mrs. De Marque		
Cowalip . . . Mrs. Marshall . Mrs. Solomon			<i>Castle of Andalusia.</i>		
Fringe . . . Mrs. Rowson . Miss Willems			Don Scipio . . Mr. Finch . . Mr. Francis		
<i>As You Like It.</i>			<i>Comus.</i>		
Banished Duke . Mr. Green . . Mr. Harwood			Comus . . . Mr. Fennell . . Mr. Chalmers		
Le Beau . . . Mr. Finch . . Mr. Francis			<i>Critic.</i>		
Oliver . . . Mr. Harwood . Mr. Green			Sneer . . . Mr. Fennell . . Mr. Moreton		
Cotin . . . Mr. De Moulin . Mr. Darley			Interpreter . . Mr. Finch . . Mr. Blissett		
William . . . Mr. Francis . . Mr. Blissett					

ing as showing the development and growth of the younger members of the company—Moreton, Harwood and Francis—and the gradual

## CONTRASTED CASTS—CHANGES.

PLAYS.	1794.	1794-5.	PLAYS.	1794.	1794-5.
Lord Burleigh . . .	Mr. Bates . . .	Mr. Blissett	Biron . . . . .	Mr. Fennell . .	Mr. Whitlock
Sir W. Raleigh . . .	Mr. Green . . .	Mr. Francis	Carlos . . . . .	Mr. Green . . .	Mr. Marshall
Sir C. Hatton . . .	Mr. Francis . .	Mr. Green	Villeroi . . . .	Mr. Wignell . .	Mr. Moreton
Whiskerandos . . .	Mr. Moreton . .	Mr. Bates			
<i>Cymbeline.</i>			<i>Jealous Wife.</i>		
Cloten . . . . .	Mr. Blissett . .	Mr. Wignell	Oakly . . . . .	Mr. Fennell . .	Mr. Green
Posthumous . . .	Mr. Fennell . .	Mr. Chalmers	Charles . . . . .	Mr. Moreton . .	Mr. Cleveland
Frenchman . . .	Mr. Finch . . .	Mr. Warrell	Lord Trinket . .	Mr. Finch . . .	Mr. Marshall
<i>Deserters.</i>			Capt. O'Cutter . .	Mr. Bates . . .	Mr. Harwood
Flint . . . . .	Mr. Blissett . .	Mr. Green	<i>Lionel and Clarissa.</i>		
<i>Dramatist.</i>			Jenny . . . . .	Miss Willems .	Miss Broadhurst
Ennui . . . . .	Mr. Harwood .	Mr. Marshall	<i>Liar.</i>		
<i>Duenna.</i>			Papillon . . . .	Mr. Finch . . .	Mr. Marshall
Don Jerome . . .	Mr. Finch . . .	Mr. Harwood	<i>Lying Valet.</i>		
Ferdinand . . .	Mr. Marshall .	Mr. Moreton	Beau Trippet . .	Mr. Harwood .	Mr. Cleveland
Antonio . . . . .	Mr. Francis . .	Mr. Darley, Jr	Drunken Cook .	Mr. Francis . .	Mr. Blissett
Carlos . . . . .	Mr. Darley, Jr.	Mr. Marshall	Mrs. Trippet . .	Mrs. Rowson .	Mrs. Cleveland
Isaac . . . . .	Mr. Bates . . .	Mr. Wignell	<i>Macbeth.</i>		
Clara . . . . .	Miss Broadhurst	Mrs. Warrell	Macbeth . . . .	Mr. Fennell . .	Mr. Chalmers
Louisa . . . . .	Mrs. Warrell .	Miss Broadhurst	Siward . . . . .	Mr. Warrell . .	Mr. Morris
<i>Every One Has His Fault.</i>			Second Witch .	Mr. Finch . . .	Mr. Warrell
Harmony . . . . .	Mr. Bates . . .	Mr. Green	<i>No Song No Supper.</i>		
Capt. Irwin . . .	Mr. Fennell . .	Mr. Moreton	Louisa . . . . .	Miss Broadhurst	Miss Willems
Hammond . . . .	Mr. Green . . .	Mr. Cleveland	Nelly . . . . .	Miss Willems .	Miss Broadhurst
Placid . . . . .	Mr. Moreton .	Mr. Wignell	<i>Poor Soldier.</i>		
Mrs. Placid . . .	Mrs. Rowson .	Mrs. Shaw	Capt. Fitzroy . .	Mr. Darley . .	Mr. Moreton
<i>Fair Penitent.</i>			Father Luke . . .	Mr. Finch . . .	Mr. Blissett
Horatio . . . . .	Mr. Fennell . .	Mr. Chalmers	Patrick . . . . .	Mr. Moreton .	Mr. Darley
Rosario . . . . .	Mr. Warrell .	Mr. Francis	<i>Rivals.</i>		
Lucilla . . . . .	Mrs. Rowson .	Miss Oldfield	Faulkland . . .	Mr. Fennell . .	Mr. Cleveland
<i>Gamester.</i>			<i>Road to Ruin.</i>		
Beverly . . . . .	Mr. Fennell . .	Mr. Chalmers	Sulky . . . . .	Mr. Finch . . .	Mr. Francis
Jarvis . . . . .	Mr. Whitlock .	Mr. Morris	<i>Robin Hood.</i>		
Walter . . . . .	Mr. De Moulin .	Mr. Darley, Jr	Clorinda . . . .	Mrs. Oldmixon..	Mrs. Warrell
<i>Hamlet.</i>			Annette . . . . .	Mrs. Marshall .	Mrs. Francis
Hamlet . . . . .	Mr. Fennell . .	Mr. Chalmers	<i>Robinson Crusoe.</i>		
Ghost . . . . .	Mr. Whitlock .	Mr. Wignell	Robinson Crusoe	Mr. Whitlock .	Mr. Bates
Rosencrans . . .	Mr. Francis . .	Mr. Warrell, Jr	Friday . . . . .	Mr. Bates . . .	Mr. Francis
Osrice . . . . .	Mr. Finch . . .	Mr. Francis	<i>Romeo and Juliet.</i>		
ad Gravedigger .	Mr. Milbourne .	Mr. Wignell	Romeo . . . . .	Mr. Fennell . .	Mr. Moreton
<i>Highland Reel.</i>			Escalus . . . . .	Mr. Finch . . .	Mr. Warrell . .
McGilpin . . . .	Mr. Finch . . .	Mr. Harwood	Paris . . . . .	Mr. Moreton . .	Mr. Marshall
Croady . . . . .	Mr. Harwood .	Mr. Blissett	Montagu . . . .	Mr. De Moulin..	Mr. Morris
Apie . . . . .	Mr. Blissett .	Mr. T. Warrell	Mercutio . . . .	Mr. Chalmers .	Mr. Wignell
<i>Isabella.</i>			<i>Romp.</i>		
Count Baldwin .	Mr. Whitlock .	Mr. Green	Barnacle . . . .	Mr. Finch . . .	Mr. Harwood

placing of Blissett in the "bits" for his excellence in which he afterward became famous. When the "Agreeable Surprise" was given on the 13th of March, Mrs. Solomon made her first appearance with the company as *Cowslip*. Criticism began to take form during the season, a series of essays in the *Philadelphia Gazette* being especially noteworthy. The first of these was devoted to Mr. Chalmers, of whom it was said that his *Belcour* ("West Indian") could not be excelled; that his *Belville* ("School for Wives") was equal to his *Belcour*; that the part of *Modely* ("Farm House") fitted him as easily as the clothes he wore, and that he did full justice to *Lord Ogilby* ("Clandestine Marriage"). To his *Vapid* ("Dramatist") and *Marplot* ("Busybody") it was objected that they were beyond nature. To equal him as *Puff* ("Critic") was said to be difficult—to excel him impossible. Chalmers seldom attempted low comedy, but for his *Trappanti* ("She Wou'd and She Wou'd Not") it was claimed that he put in the most conspicuous light all the humor, cunning and roguery

## CONTRASTED CASTS—CHANGES.

PLAYS.	1794.	1794-5.	PLAYS.	1794.	1794-5.
Old Cockney	Mr. De Moulin.	Mr. Warrell	<i>Tempest.</i>		
Penelope	Miss Willems	Miss Rowson	Gonzalo	Mr. Finch	Mr. Cleveland
Quasheba	Miss Rowson	Mast. T. Warrell	Miranda	Mrs. Cleveland.	Miss Oldfield
<i>School for Scandal.</i>			<i>Venice Preserved.</i>		
Sir Benjamin	Mr. Finch	Mr. Marshall	Duke	Mr. Finch	Mr. Morris
Lady Sneerwell	Mrs. Francis	Mrs. Rowson	Pierre	Mr. Fennell	Mr. Chalmers
Maria	Mrs. Cleveland.	Mrs. Francis	Jaffier	Mr. Wignell	Mr. Moreton
<i>School for Wives.</i>			Elliot	Mr. Moreton	Mr. Cleveland
Mrs. Tempest	Mrs. Bates	Mrs. Solomon	<i>West Indian.</i>		
<i>She Wou'd and She Wou'd Not.</i>			Stockwell	Mr. Fennell	Mr. Morris
Don Philip	Mr. Fennell.	Mr. Cleveland	Stukely	Mr. De Moulin.	Mr. Moreton
Don Lewis	Mr. Cleveland	Mr. Moreton.	Fulmer	Mr. Finch	Mr. Harwood
<i>Spanish Barber.</i>			Lucy	Mrs. Cleveland.	Mrs. Rowson
Lazarillo	Mr. Bates.	Mr. Harwood	<i>Woodman.</i>		
<i>Surrender of Calais.</i>			Sir W. Waring	Mr. Finch	Mr. Wignell
Ribemont	Mr. Fennell	Mr. Chalmers	Medley	Mr. Bates	Mr. Francis
La Gloire	Mr. Bates	Mr. Harwood	Bob	Mr. Francis	Mr. Darley, Jr
Gallowmaker	Mr. Harwood	Mr. Blissett	Polly	Young Lady	Miss Solomon
Julia	Mrs. Francis	Mrs. Whitlock			

that Cibber bestowed upon the character. His tragedy was inferior to his comedy; but his *Hamlet*, it was said, was well performed, his interview with his mother being "truly great." In the strong scenes in tragedy he verged toward rant, his *La Motte* ("Fontainville Forest") being named as one of these parts; while his "thundering tones" as *Bajazet* ("Tamerlane") were pronounced exceedingly well calculated to do justice to the tiger-like passions of the fell destroyer. Although Mr. Moreton was Chalmers' only real rival at this time, I find no mention of him except as *Monesses* ("Tamerlane"), the critic's favorite phrase, "truly great," being applied to his dying scene. Mr. Harwood, however, was treated with more attention, the third essay in the *Gazette's* series being devoted to his acting. Greatly as his *Dr. Lenitive* ("Prize") was esteemed, his *Sir Fretful Plagiary* ("Critic") was pronounced even superior to his *Lenitive*; his *Walter* ("Children in the Wood") was well performed, but inferior to Hodgkinson's; as *Sir David Dunder* ("Ways and Means"), *Prattle* ("Deuce is in Him") and *Jabal* ("Jew") he was received with great applause; but as the *Baron of Oakland* ("Haunted Tower"), *Fulmer* ("West Indian") and the *Planter* ("Inkle and Yarico") he appeared to no great advantage. Of his interview with his *Sall* ("Purse") it was said, however, that even Garrick could hardly have exceeded him. One night a sailor and his lass were in the pit, and the jolly tar was so well pleased with the acting that he insisted upon drinking to Harwood's health.

The only actresses belonging to the company who came under the notice of the *Gazette's* critic at this time were Mrs. Whitlock—claimed to be the first actress in America—and Mrs. Marshall, who was the rival of Mrs. Hodgkinson. These ladies were opposites in person as they were in their parts. Mrs. Whitlock was graceful in

carriage and animated in countenance, with a voice capable of every inflection; and except that her face and figure approached the masculine, she possessed every qualification for an actress. Mrs. Marshall, on the contrary, was *petite* and pleasing. The one had the lead in tragedy, the other in comedy. Mrs. Whitlock, it was said, displayed the unfeeling character of *Lady Macbeth* in genuine colors, and as *Mrs. Beverly* ("Gamester") she contrasted the tenderness, the sensibility and the distress of the wife with great effect. Her *Monimia* ("Orphan") was excellent. She appeared to advantage as *Lady Eleanor Irwin* ("Every One Has His Fault"), but as *Eliza Ratcliff* ("Jew") she was not so interesting. While Mrs. Whitlock was mistress of the passions and emotions, in Mrs. Marshall humor and merriment were predominant. As *Little Pickle* ("Spoiled Child") she was received with unbounded applause; as *Moggy McGilpin* ("Highland Reel") she was capital; her *Priscilla Tomboy* ("Romp") was admitted to be inferior, but her *Josephine* ("Children in the Wood") was claimed as superior to Mrs. Hodgkinson's; and her *Peggy* ("Country Girl") was pronounced nearly equal to Mrs. Jordan's. Her *Edward* ("Every One Has His Fault") was a character in which she was much admired. She could assume with equal ease, grace and propriety the forward, pouting airs of an awkward country minx; the impertinence of a rude boy, better fed than taught; the staid manners of a well-educated lady, and the softness and tenderness of a *Juliet*. She did not, however, always escape adverse comment. When "Tamerlane" was played she was severely censured for her dress as *Selima*, "which was before midleg high and displeasing alike to males and females."



## CHAPTER X.

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### THE PHILADELPHIA COMPANY, 1795-6.

THE BALTIMORE SEASON OF 1795—OBJECTIONS OF THE COMPANY TO  
ADVERSE CRITICISM—THE PHILADELPHIA SEASON OF 1795-6  
—CHANGES IN THE COMPANY—THE BALTIMORE SEASON OF 1796  
—WIGNELL'S FIRST COMPANY DISSOLVES.

**A**DVERSE criticism of the self-sufficient, dogmatic kind first met the Philadelphia company in Baltimore in the Summer and Autumn of 1795. The repertory, so far as it went, was identical with that of previous seasons in Philadelphia, nothing new being attempted except pantomimes, including "Les Deux Chasseurs," in which M. Lege, a French dancer and pantomimist, made his first appearance in America as *Cola*. Surprise was expressed that M. Lege received four guineas salary per week, the same that was paid to the favorite, Chalmers. This was a shot aimed at the management because of the retirement of Mr. Chalmers from the company after a few performances at Baltimore. It may also account for much of the hostile criticism with which Mr. Moreton was received. Taking the season as a whole, however, the Baltimore public had little reason to complain. The engagement was a long one, extending from the 29th of July to the 3d of December; the repertory was varied, more pieces being given during that period than was customary in Philadelphia in the same length of time, and with the exception of Chalmers the

company suffered no diminution of strength. Mr. Beete, whose name occurs in the bills for the first time, was probably a fair substitute for Mr. Cleveland; and the younger actresses, the Misses Willems, Oldfield and Milbourne, were ample compensation for the loss of Mrs. Cleveland. Mrs. Hervey, who failed to please the Baltimoreans at all, made her *debut* at the Holiday Street Theatre on the second night as *Louisa* in the "Irishman in London;" and Mrs. Oldmixon, who pleased them mightily, was heard there for the first time on the opening night as *Sally* in the "Purse." It may be assumed that the strictures of the Baltimore critics were of the class that has become proverbial—the severity of men new to the business.

The second Baltimore season was well under way before the onslaught began. Chalmers took his benefit on the 28th of August, and only two performances were allowed to intervene before the critical pen was called into play. The first piece chosen by the critic for his poisoned arrows was the "Rivals" when it was produced on the 2d of September. The darts were more frequently aimed at Mr. Wignell than at the others, but sooner or later nearly every member of the company felt the barb. Sometimes there was praise, but it was seldom bestowed on the Philadelphia favorites. Mr. Bates as *Bob Acres*, it was said, displayed

LIST OF PERFORMANCES—*Baltimore*.

1795.

- |          |                           |               |
|----------|---------------------------|---------------|
| July 29— | Natural Son . . . . .     | Cumberland    |
|          | Purse . . . . .           | Cross         |
| 31—      | English Merchant . . . .  | Colman        |
|          | Irishman in London . . .  | Macready      |
| Aug. 1—  | Jew . . . . .             | Cumberland    |
|          | Farmer . . . . .          | O'Keefe       |
| 3—       | Every One Has His Fault   |               |
|          |                           | Mrs. Inchbald |
|          | Romp . . . . .            | Bickerstaff   |
| 5—       | Castle of Andalusia . . . | O'Keefe       |
|          | Farm House . . . . .      | Kemble        |
| 7—       | Next-Door Neighbors       |               |
|          |                           | Mrs. Inchbald |
|          | Critic . . . . .          | Sheridan      |
| 8—       | Gamester . . . . .        | Moore         |
|          | Prize . . . . .           | Hoare         |
| 10—      | Country Girl . . . . .    | Garrick       |
|          | Flitch of Bacon . . . . . | Bate          |
| 12—      | Maid of the Mill . . . .  | Bickerstaff   |
|          | Wrangling Lovers . . . .  | Lyon          |
| 14—      | Percy . . . . .           | Miss More     |
|          | Poor Soldier . . . . .    | O'Keefe       |

- Aug. 15—Inkle and Yarico . . . Colman, Jr  
 Tom Thumb, the Great . O'Hara  
 17—Countess of Salisbury . Hartson  
 Prize.  
 19—School for Wives . . . . . Kelly  
 Les Deux Chasseurs.  
 21—Busybody . . . . . Mrs. Centlivre  
 Tom Thumb, the Great.  
 22—Duenna . . . . . Sheridan  
 Les Deux Chasseurs.  
 24—Merchant of Venice . Shakspeare  
 Children in the Wood . . Morton  
 26—Suspicious Husband . . Hoadly  
 Le Foret Noire.  
 28—Road to Ruin . . . . . Holcroft  
 Children in the Wood.  
 (Mr. Chalmers' benefit.)  
 29—Tamerlane . . . . . Rowe  
 My Grandmother . . . . . Hoare  
 31—Highland Reel . . . . . O'Keefe  
 Devil to Pay . . . . . Coffey  
 Sept. 2—Rivals . . . . . Sheridan  
 Irish Lilt . . . . . Francis  
 Deserter . . . . . Dibdin  
 4—Isabella . . . . . Southerne  
 No Song No Supper . . . Hoare  
 5—Clandestine Marriage  
 Garrick and Colman  
 Sultan . . . . . Bickerstaff  
 7—Lionel and Clarissa . . Bickerstaff  
 Le Foret Noire.  
 9—Child of Nature . Mrs. Inchbald  
 Sailor's Landlady . . . Francis  
 Comus . . . . . Milton  
 11—Next-Door Neighbors.  
 Peeping Tom of Coventry, O'Keefe  
 14—Romeo and Juliet . . Shakspeare  
 Purse.  
 16—Robin Hood . . . . . MacNally  
 Les Marchandes de Mode.  
 18—Jane Shore . . . . . Rowe  
 Rosina . . . . . Mrs. Brooke  
 19—Jew.  
 Children in the Wood.  
 21—As You Like It . . . Shakspeare  
 Wedding Day . . Mrs. Inchbald

a good deal of *vis comica*, and Mrs. Shaw as *Mrs. Malaprop* was "more truly in her line than since her arrival in Baltimore;" but Mr. Wignell as *Faulkland* was not suited to the character, and Mr. Moreton as *Captain Absolute* was "barely good." Mrs. Whitlock in the title-role of "Isabella" did not please the critic; and Mr. Whitlock, who played *Biron*, would have been happier as *Count Baldwin*, "poorly played by Green." Moreton "walked" through *Villeroy*. Only Miss Solomon as the *Child* gave the scribe any satisfaction. These strictures were feebly answered by "Equitas," and a few days later "Dramaticus" renewed the attack in response to "Equitas." When the "Clandestine Marriage" and the "Sultan" comprised the bill there was more tenderness shown toward the players. Mr. Marshall as *Lovewell* in the comedy, it was said, was very unhappy; but Bates played *Lord Ogilby* with great

humor; Morris as *Sterling* was chaste and laughable; Mrs. Morris as *Miss Sterling* filled the part quietly and with ease, and Mrs. Marshall as *Fanny* was tender, delicate and animated. As *Roxalana* in the farce Mrs. Oldmixon, of course, "played with her usual good fortune," and she sang "Loose were her tresses seen" with "divine melody, grace and elegance." Miss Oldfield was said to be improving. Of Mrs. Oldmixon as *Diana Oldboy* in "Lionel and Clarissa" the critic said it was scarcely necessary to say anything; Mrs. Marshall's *Clarissa* was allowed to possess a good deal of merit; Mr. Whitlock's *Sir John Flowerdale* was very happy in marking the tender solicitude of a father; Mr. Bates as *Oldboy* was excellent, and Mr. Darley sang *Jenkins'* songs with great taste, but Mr. Marshall's voice had not sufficient sweetness for *Lionel*. Wignell's *Lucre* in "Next-Door Neighbors" was "poor," and

- Sept. 23—School for Scandal . . . Sheridan  
Prisoner . . . . . Rose  
25—Percy.  
Agreeable Surprise . . . O'Keefe  
26—She Stoops to Conquer . Goldsmith  
Quaker . . . . . Dibdin  
28—Orphan . . . . . Otway  
Spoiled Child . . . . Bickerstaff  
30—Heiress . . . . . Burgoyne  
Padlock . . . . . Bickerstaff  
Oct. 2—Roman Father . . . Whitehead  
Two Misers . . . . . O'Hara  
5—West Indian . . . . Cumberland  
Two Philosophers.  
My Grandmother.  
7—Jealous Wife . . . . . Colman  
Florizel and Perdita . . . Shakspeare  
9—Spanish Barber . . . . Colman  
Prisoner.  
10—Natural Son.  
Romp.  
12—Douglas . . . . . Home  
Poor Soldier.  
15—Love in a Village . . . Bickerstaff  
Ways and Means . . . Colman, Jr  
16—Beaux' Stratagem . . . Farquhar  
Two Misers.  
21—Woodman . . . . . Dudley  
Who's the Dupe? . . . Mrs. Cowley  
23—Brothers . . . . . Cumberland  
Hartford Bridge . . . . Pearce  
24—Gamester.  
Harlequin Shipwrecked.  
26—Dramatist . . . . . Reynolds  
Two Philosophers.  
Quaker.  
28—Grecian Daughter . . . Murphy  
Prisoner at Large . . . O'Keefe  
29—Merry Wives of Windsor  
Shakspeare  
Love in a Camp . . . . O'Keefe  
31—Country Girl.  
Sailor's Landlady.  
Waterman . . . . . Dibdin  
Nov. 2—Toy . . . . . O'Keefe  
Harlequin Shipwrecked.

- Nov. 4—Highland Reel.  
       Modern Antiques . . . O'Keefe  
 6—Fontainville Forest . . . Boaden  
       All the World's a Stage . Jackman  
 7—Maid of the Mill.  
       Children in the Wood.  
 9—Haunted Tower . . . . . Cobb  
       Irishman in London.  
 11—Belle's Stratagem . Mrs. Cowley  
       Sicilian Romance . . . Siddons  
 13—Jew.  
       Harlequin Shipwrecked.  
 14—Tempest . . . . . Dryden  
       Midnight Hour . . Mrs. Inchbald  
 16—Provoked Husband . . Vanbrugh  
       Jubilee . . . . . Garrick  
 (Mr. and Mrs. Whitlock's benefit.)  
 17—George Barnwell . . . . . Lillo  
       Rural Revels . . . . . Francis  
       Midas . . . . . O'Hara  
 (Mrs. Oldmixon and Mr. Moreton's benefit.)  
 19—How to Grow Rich . . Reynolds  
       Robinson Crusoe.  
 (Mr. and Mrs. Bates' benefit.)  
 20—Chapter of Accidents . . Miss Lee  
       Farmer.  
 (Mr. Darley and Mrs. Shaw's benefit.)  
 21—Wonder . . . . . Mrs. Centlivre  
       Miraculous Mill . . . . Francis  
       Son-in-Law . . . . . O'Keefe  
 (Mr. and Mrs. Warrell's benefit.)  
 23—Better Late Than Never . Andrews  
       Mayor of Garratt . . . . Foote  
 (Green and Harwood's benefit.)  
 24—Carmelite . . . . . Cumberland  
       Les Amans d'Arcade . . Francis  
       Harlequin's Invasion . . Garrick  
 (Mr. and Mrs. Francis' benefit.)  
 25—Romeo and Juliet.  
       Tom Thumb, the Great.  
 (Mrs. and Miss Solomon's benefit.)  
 26—Bold Stroke for a Husband  
       Mrs. Cowley  
       Slaves in Algiers . Mrs. Rowson  
 (Mr. and Mrs. Rowson's benefit.)

*Maud* in "Peeping Tom of Coventry" was a part too difficult for so young an actress as Miss Willems. The young actors, Moreton, Marshall, Harwood and Green, were unused to such harsh treatment from the newspapers, and they soon became not only angry but furious. Some of them even went so far as to threaten the critic with their vengeance. Harwood, indeed, carried their grievances before the public by making an appeal to the audience which shared in the resentment of the players. "Am I indeed in America?" he exclaimed. "Is this the country where the liberty of the press is held sacred?" This, it must be confessed, was rather illogical—it was the liberty of the press of which he was complaining. But undaunted by the threats of the players, the critic continued to distribute praise and blame according to his own sweet will. When "Romeo and Juliet" was played he found Green a good

*Benvolio*, but wished he could say the same for Moreton as *Romeo*. Mrs. Marshall's *Juliet* gave universal satisfaction, but Mrs. Rowson's *Nurse* was only "tolerably performed," and the younger Darley was "a miserable *Paris*," the critic doubting whether he would ever make a good actor. Other writers, however, declared that Moreton played *Romeo* with judgment; that Mrs. Rowson was a very good *Nurse*, not merely tolerable; that Blissett was whimsically pleasing as *Peter*; and for Mrs. Solomon as *Lady Capulet* it was claimed as a merit that "her pleasing person and light style of dress made her appear like *Juliet* herself." With the exception of Mrs. Marshall's *Rosalind*, which was the principal support of the play, as well it might be, and Bates' *Touchstone*, which was excellent, none of the performers in "As You Like It" pleased the critic. Harwood played *Jaques* in "wretched style;" Marshall as *Amiens* was "poor and barren;" Rowson's *Charles* was "executed illy;" and Mrs. Francis as *Celia*, Mrs. Rowson as *Audrey* and Miss Oldfield as *Phœbe* were "horribly insipid." In the "Wedding Day," which was played the same night, Mrs. Hervey as *Lady Contest* was "more ridiculous than the piece." It was admitted that Mrs. Whitlock played the heroine in "Jane Shore" in a striking and beautiful manner, but Wignell's *Hastings* was "a labored piece of acting." Mrs. Warrell was said to be very pleasing as *Clarinda* in "Robin Hood," but in the title-role of

- Nov. 27—Fair Penitent . . . . . Rowe  
 Le Marechal des Logis.  
 Midnight Hour.  
 (M. Lege and Mrs. Hervey's benefit.)  
 28—Beggars' Opera . . . . . Gay  
 First Floor . . . . . Cobb  
 (Blissett, Darley, Jr., and Mrs. De Marque's  
 benefit.)  
 30—Every One Has His Fault.  
 Harlequin Hurry-Scurry . Francis  
 High Life Below Stairs . Townley  
 (Misses Willems, Milbourne and Oldfield's  
 benefit.)  
 Dec. 1—Fontainville Forest.  
 Fair . . . . . Francis  
 Purse.  
 2—Rage . . . . . Reynolds  
 Harlequin Shipwrecked.  
 3—School for Scandal.  
 Poor Soldier.

Mrs. Brooke's opera the critic declared that he "should have taken her for a landlady rather than the gentle, timid, innocent and beautiful *Rosina*." After three weeks of this free lance the *Maryland Journal* shut down upon its critic, and we hear no more of the merits and demerits of the players through the newspapers.

The changes in the casts during the season, unimportant as they were, show us many of the inexperienced aspirants of 1793-4 in

## CONTRASTED CASTS—CHANGES.

PLAYS.	Phil.	Balt.	PLAYS.	Phil.	Balt.
<i>All the World's a Stage.</i>			Miss Courtney . Mrs. Francis . Mrs. Hervey		
Wat . . . . Mr. Darley, Jr. Mr. Mitchell			Lady Walford . Mrs. Shaw . Mrs. Rowson		
Jane . . . . Mrs. Francis . Mrs. Solomon			Letty . . . . Mrs. Cleveland . Mrs. Solomon		
<i>As You Like It.</i>			<i>English Merchant.</i>		
Jaques . . . . Mr. Chalmers . Mr. Harwood			Mrs. Goodman . Mrs. Shaw . Mrs. Solomon		
Audrey . . . . Mrs. Shaw . Mrs. Rowson			<i>Every One Has His Fault.</i>		
Phoebe . . . . Mrs. Cleveland . Miss Oldfield			Sir Robert . . Mr. Chalmers . Mr. Wignell		
<i>Belle's Stratagem.</i>			Placid . . . . Mr. Wignell . Mr. Green		
Doricourt . . Mr. Chalmers . Mr. Moreton			Hammond . . Mr. Cleveland . Mr. Warrell, Jr		
Courtall . . . Mr. Moreton . Mr. Harwood			Miss Spinster . Mrs. Bates . Mrs. Solomon		
Dick . . . . Mr. Blissett . Mr. Mitchell			<i>Fair Penitent.</i>		
Lady Frances . Mrs. Cleveland . Miss Oldfield			Horatio . . . . Mr. Chalmers . Mr. Wignell		
<i>Bold Stroke for a Husband.</i>			Rossano . . . . Mr. Francis . Mr. Warrell		
Don Garcia . . Mr. Cleveland . Mr. Beete			Lavinia . . . . Mrs. Francis . Mrs. Hervey		
Laura . . . . Mrs. Francis . Mrs. Solomon			<i>Farmer.</i>		
Marcella . . . Mrs. Cleveland . Miss Oldfield			Louisa . . . . Mrs. Warrell . Mrs. Hervey		
Luis . . . . Mrs. Solomon . Miss Milbourne			Betty . . . . Mrs. Rowson . Mrs. Shaw		
<i>Carmelite.</i>			Molly . . . . Miss Broadhurst . Mrs. Warrell		
Montgomery . . Mr. Cleveland . Mr. Harwood			<i>Filch of Bacon.</i>		
Gyfford . . . . Mr. Harwood . Mr. Beete			Justice Benbow . Mr. Warrell . Mr. Green		
<i>Children in the Wood.</i>			Major Benbow . Mr. Harwood . Mr. Bates		
Apathy . . . . Mr. Bates . . Mr. Francis			<i>Fontainville Forest.</i>		
Oliver . . . . Mr. Darley . Mr. Darley, Jr			La Motte . . . Mr. Chalmers . Mr. Whitlock		
Ruffian . . . . Mr. De Moulin . Mr. Blissett			Peter . . . . Mr. Whitlock . Mr. Morris		
Boy . . . . Master Parker . Young Lady			Nemours . . . Mr. Cleveland . Mr. Harwood		
<i>Clandestine Marriage.</i>			<i>Gamester.</i>		
Lord Ogilby . . Mr. Chalmers . Mr. Bates			Beverly . . . . Mr. Chalmers . Mr. Moreton		
<i>Country Girl.</i>			Charlotte . . Mrs. Francis . Mrs. Hervey		
Belville . . . . Mr. Cleveland . Mr. Green			Lucy . . . . Mrs. Cleveland . Miss Oldfield		
Lucy . . . . Mrs. Shaw . Mrs. Rowson			<i>Harlequin Shipwrecked.</i>		
<i>Critic.</i>			Indian Chief . . Mr. Nugent . Mr. Warrell, Jr		
First Niece . . Mrs. Cleveland . Miss Milbourne			Captain . . . . Mr. Cleveland . Mr. Solomon		
Second Niece . Mrs. Rowson . Miss Oldfield			Tippy Bob . . . Mr. Darley, Jr . Mr. Robbins		
<i>Dramatist.</i>			Drowsy . . . . Mr. Blissett . Mr. Darley, Jr		
Vapid . . . . Mr. Chalmers . Mr. Harwood			Mme. Le Rouge . . . . Mrs. Lege		
Neville . . . . Mr. Cleveland . Mr. Green			Primrose Girl . . . . Miss Solomon		
Willoughby . . Mr. Green . Mr. Darley, Jr					

parts that could be played only by trained actors and actresses. Mr Moreton had succeeded Chalmers as *Doricourt* in the "Belle's Stratagem," *Beverly* in the "Gamester," and *Charles Surface* in the "School for Scandal;" Mr. Harwood had been accorded Chalmers' roles of *Jaques* in "As You-Like It," *Vapid* in the "Dramatist," and *Pave* in "How to Grow Rich;" and Green had for his share of the Chalmers inheritance the part of *Charles Ratcliffe* in the "Jew." To Green also

## CONTRASTED CASTS—CHANGES.

PLAYS.	Phil.	Balt.	PLAYS.	Phil.	Balt.
<i>Heiress.</i>			<i>Modern Antiques.</i>		
Tiffany . . . . Mrs. Cleveland..Mrs. Hervey			Hearty . . . . Mr. De Moulin . Mr. Mitchell		
<i>High Life Below Stairs.</i>			Nan . . . . Mrs. Francis . Mrs. Solomon		
Trueman . . . Mr. Cleveland . Mr. Beete			Betty . . . . Mrs. Rowson . Miss Oldfield		
Lady Bab . . . Mrs. Rowson . Miss Willems			<i>Peeping Tom of Coventry.</i>		
Cook . . . . Mrs. Bates . . Mrs. Solomon			Maud . . . . Mrs. Marshall . Miss Willems		
Chloe . . . . Miss Rowson . Miss Milbourne			<i>Percy.</i>		
<i>How to Grow Rich.</i>			Birtha . . . . Mrs. Cleveland . Mrs. Hervey		
Pave . . . . Mr. Chalmers . Mr. Harwood			<i>Poor Soldier.</i>		
Roundhead . . Mr. Finch . . Mr. Blissett			Norah . . . . Miss Broadhurst. Miss Milbourne		
Dazzle . . . . Mr. Cleveland . Mr. Beete			<i>Purse.</i>		
Plainly . . . . Mr. De Moulin..Mr. Warrell			Baron . . . . Mr. Whitlock . Mr. Green		
Formal . . . . Mr. Warrell . . Mr. Solomon			Page . . . . Mrs. Marshall . Miss Solomon		
Miss Dazzle . . Mrs. Francis . Mrs. Hervey			<i>Rags.</i>		
Betty . . . . Mrs. Cleveland..Mrs. Solomon			Sir Paul . . . . Mr. Whitlock . Mr. Bates		
<i>Jew.</i>			Lady Sarah . . Mrs. Hervey . Mrs. Shaw		
Charles Ratcliffe. Mr. Chalmers . Mr. Green			Clara Sedley . . Miss Wells . . Mrs. Marshall		
Saunders . . . Mr. Green . . Mr. Warrell			Mrs. Darley . Mrs. Marshall . Mrs. Whitlock		
Dorcas . . . . Mrs. Francis . Mrs. Solomon			<i>Rivals.</i>		
<i>Le Tuteur Trompe.</i>			Faulkland . . . Mr. Cleveland . Mr. Wignell		
Don Garcia . . Mr. Nugent . . Mr. Francis			Lucy . . . . Mrs. Rowson . Mrs. Hervey		
Alonzo . . . . Mr. Francis . Mr. Lege			<i>Robin Hood.</i>		
<i>Lionel and Clarissa.</i>			Annette . . . . Mrs. Francis . Miss Milbourne		
Clarissa . . . . Mrs. Warrell . Mrs. Marshall			<i>Romeo and Juliet.</i>		
<i>Mayer of Garratt.</i>			Paris . . . . Mr. Marshall . Mr. Darley, Jr		
Major Sturgeon. Mr. Chalmers . Mr. Green			Montagu . . . Mr. Morris . . Mr. Warrell		
Bruin . . . . Mr. Green . . Mr. Rowson			Capulet . . . . . Mr. Morris		
Crispin . . . . . Mr. Darley, Jr			Benvollo . . . Mr. Cleveland . Mr. Green		
Mrs. Bruin . . . Mrs. Cleveland . Mrs. Rowson			Balthazar . . . Mr. Darley, Jr..Mr. Warrell, Jr		
<i>Merchant of Venice.</i>			Lady Capulet . Mrs. Rowson . Mrs. Solomon		
Solarino . . . . Mr. Cleveland . Mr. Warrell			Nurse . . . . Mrs. Shaw . . Mrs. Rowson		
Tubal . . . . Mr. Milbourne . Mr. Harwood			<i>School for Scandal.</i>		
Launcelot . . . Mr. Harwood . Mr. Bates			Charles Surface..Mr. Chalmers. . Mr. Moreton		
<i>Miraculous Mill.</i>			Careless . . . . . Mr. Darley		
Mealey . . . . Mr. Nugent . . Mr. Rowson			Sir Harry . . . . . Mr. Blissett		
			Trip . . . . . Mr. Moreton . Mr. Warrell, Jr		
			Maria . . . . Mr. Francis . Miss Oldfield		



was allotted a number of Cleveland's parts, including *Belville* in the "Country Girl," and *Neville* in the "Dramatist." Miss Oldfield succeeded Mrs. Cleveland as *Phæbe* in "As You Like It," *Lady Frances Touchwood* in the "Belle's Stratagem," *Marcella* in "A Bold Stroke for a Husband" and *Lucy* in the "Gamester." She also played *Maria* in the "School for Scandal" instead of Mrs. Francis, and *Maud* in "Peeping Tom of Coventry" instead of Mrs. Marshall. Miss Milbourne was also making substantial progress. She succeeded Miss Rowson as *Harriet* in the "Wedding Day," Miss Broadhurst as *Ariel* in the "Tempest," and Mrs. Francis as *Annette* in "Robin Hood." As *Annette* she was complimented by the fault-finding Baltimore critic as a promising young actress. Little Miss Solomon was also accorded some parts not previously credited to her, as *Lord William* in the "Countess of Salisbury" and *Cicely* in the "Quaker." The positions held by Mrs. Hervey and Mr. Beete are also indicated in these changes. After the play, "Fontainville Forest," on the 1st of December, a dance by Mr. Francis, "The Fair," was given, in which Signor Joseph Doctor performed some astonishing "feats of activity." Doctor had been

## CONTRASTED CASTS—CHANGES.

PLAYS.	Phil.	Balt.	PLAYS.	Phil.	Balt.
<i>School for Wives.</i>			<i>Hippolito</i> . . .	Mr. Francis . .	Mr. Warrell, Jr
Crow . . . . .	Mr. Blissett . .	Mr. Solomon	<i>Mustachio</i> . . .	Mr. De Moulin..	Mr. Mitchell
<i>Sicilian Romance.</i>			<i>Ariel</i> . . . . .	Miss Broadhurst.	Miss Milbourne
Jaques . . . . .	Mr. Blissett . .	Mr. Mitchell	<i>Tom Thumb, the Great.</i>		
Alinda . . . . .	Miss Broadhurst.	Mrs. Warrell	<i>Lord Grizzle</i> . .	Mr. Marshall .	Mr. Harwood
<i>Slaves in Algiers.</i>			<i>Doodle</i> . . . . .	Mr. Darley, Jr..	Mr. Blissett
Henry . . . . .	Mr. Cleveland .	Mr. Beete	<i>Huncamunca</i> . .	Mrs. Oldmixon..	Mrs. Solomon
<i>Son-in-Law.</i>			<i>Mustacha</i> . . .	Miss Willems .	Mrs. Bates
Cranky . . . . .	Mr. Finch . . .	Mr. Warrell	<i>Wedding Day.</i>		
Landlord . . . .	Mr. Warrell . .	Mr. Mitchell	<i>Hannah</i> . . . .	Miss Rowson .	Miss Milbourne
<i>Sultan.</i>			<i>Wonder.</i>		
Elmira . . . . .	Mrs. Francis . .	Miss Oldfield	<i>Don Lopez</i> . . .	Mr. Finch . . .	Mr. Warrell
<i>Tempest.</i>			<i>Col. Briton</i> . . .	Mr. Fennell . .	Mr. Whitlock
Gonzalo . . . . .	Mr. Cleveland .	Mr. Beete	<i>Alguazil</i> . . . .	Mr. Warrell . .	Mr. Mitchell
			<i>Isabella</i> . . . . .	Mrs. Francis .	Mrs. Warrell

with the company at Sadler's Wells from the 12th of May, 1788, to the 15th of October, 1795. He first performed the office of "clown to the tumbling," but for his last performance "Mr. Doctor, the celebrated Spaniard," was announced to present "curious equilibres and posture work with a pyramid of glasses and the Italian serpentine on a ladder twenty feet high;" to run up a plank fifteen feet high, off which he will throw a summerset and discharge a brace of pistols at the same time, and finally to throw a summerset from the upper boxes of the theatre. Doctor was a pantomimist as well as an expert gymnast and tumbler. His appearance at Baltimore gained him an engagement the next season in Philadelphia. There were, besides, some amateur *debuts* during the season, including a young lady as *Columbine* in "Harlequin's Invasion," and a dance in the character of *Pierrot* by Mr. Bertrand at the end of the first act of the "Fair Penitent."

A number of pieces familiar to Philadelphia audiences was advertised with the casts for the first time, which are here given as part of the record. The only new piece in the list is M. Lege's pantomime, "Le Marechal des Logis." Few changes as the Baltimore casts show,

## BALTIMORE CASTS OF PHILADELPHIA PRODUCTIONS.

→  
BEGGAR'S OPERA.  
Macheath . . . . . Mr. Marshall  
Peachum . . . . . Mr. Bates  
Lockit . . . . . Mr. Francis  
Filch . . . . . Mr. Blissett  
Jemmy Twitcher . . . Mr. Beete  
Mat . . . . . Mr. Darley, Jr  
Ben Budge . . . . . Mr. Green  
Robin . . . . . Mr. Mitchell  
Nimring Ned . . . Mr. Warrell, Jr  
Harry . . . . . Mr. Warrell  
Mrs. Peachum . . . Mrs. Shaw  
Polly . . . . . Mrs. Marshall  
Lucy . . . . . Mrs. Oldmixon

CHAPTER OF ACCIDENTS.  
Gov. Harcourt . . . Mr. Green

Woodville . . . . . Mr. Moreton  
Lord Glenmore . . . Mr. Beete  
Capt. Harcourt . . . Mr. Wignell  
Grey . . . . . Mr. Whitlock  
Vane . . . . . Mr. Francis  
Jacob . . . . . Mr. Harwood  
Servant . . . . . Mr. Mitchell  
Cecilia . . . . . Mrs. Marshall  
Miss Mortimer . . . Mrs. Hervey  
Warner . . . . . Mrs. Solomon  
Bridget . . . . . Mrs. Shaw

## FIRST FLOOR.

Whimsey . . . . . Mr. Francis  
Monford . . . . . Mr. Beete  
Young Whimsey . . . Mr. Moreton  
Furnish . . . . . Mr. Bates

Simon . . . . . Mr. Blissett  
Tim Tartlet . . . Mr. Harwood  
Frank . . . . . Mr. Warrell, Jr  
Snap . . . . . Mr. Darley, Jr  
Landlord . . . . . Mr. Warrell  
Postboy . . . . . Master Warrell  
Mrs. Patty Pan . . Mrs. Rowson  
Charlotte . . . . . Miss Oldfield  
Nancy . . . . . Mrs. Hervey

## HARLEQUIN'S INVASION.

Harlequin . . . . . Mr. Francis  
Mercury . . . . . Mr. Marshall  
Forge . . . . . Mr. Moreton  
Bounce . . . . . Mr. Green  
Snip . . . . . Mr. Bates  
Frontin . . . . . Mr. Harwood

and unimportant as they were in themselves, it is evident there was inherent weakness in the company, which sooner or later would compel its reorganization.

A fortnight after the close of the second Baltimore engagement the company began the third season in Philadelphia. It opened on

LIST OF PERFORMANCES—*Phil.*

1795.

Dec. 14—Carmelite . . . . . Cumberland  
Romp . . . . . Bickerstaff  
16—Highland Reel . . . . . O'Keefe  
Irishman in London . . . . . Macready  
18—Rage . . . . . Reynolds  
Les Armans d'Arcade . . . . . Francis  
Children in the Wood . . . . . Morton  
21—Child of Nature . . . . . Mrs. Inchbald  
Les Deux Chasseurs.  
Midnight Hour . . . . . Mrs. Inchbald  
23—Percy . . . . . Miss More  
Sailor's Landlady . . . . . Francis  
Cross Purposes . . . . . O'Brien  
26—George Barnwell . . . . . Lillo  
Harlequin Shipwrecked.

the 14th of December, 1795, and closed on the 1st of July, 1796.

It was not a season remarkable either for the character of its productions or the general excellence of the company. Fennell's place was still to be supplied, and Moreton was too inexperienced an actor to compensate for the loss of Chalmers. Miss Broadhurst also had left the company and joined

BALTIMORE CASTS OF PHILADELPHIA PRODUCTIONS.

Abraham . . . . . Mr. Blissett  
Taffy . . . . . Mr. Beete  
Simon (Clown) . . . . . Mr. Wignell  
Bog . . . . . Mr. Darley, Jr  
Padlock . . . . . Mr. Warrell, Jr  
Old Woman . . . . . Mr. Marshall  
Dolly Snip . . . . . Mrs. Francis  
Mrs. Snip . . . . . Mrs. Rowson  
Sukey Chitterlin . . . . . Miss Willems  
Fairy . . . . . Miss Solomon  
Fairy Harlequin, Master Strickland  
Fairy Clown . . . . . Master Warrell

LE MARCHEAL DES LOGIS.

Marechal des Logis . Mr. Moreton  
Deux Voleurs { Mr. Darley, Jr  
                  { Mr. Blissett  
Colin . . . . . Mr. Lege  
Colas . . . . . Mr. Warrell  
Chaffeurs . . . . . Mr. Francis

Agathe . . . . . Mrs. De Marque  
Margot . . . . . Miss Solomon

MIDNIGHT HOUR.

Marquis . . . . . Mr. Marshall  
General . . . . . Mr. Harwood  
Sebastian . . . . . Mr. Francis  
Nicholas . . . . . Mr. Bates  
Matthias . . . . . Mr. Blissett  
Ambrose . . . . . Mr. Warrell  
Julia . . . . . Mrs. Hervey  
Cicely . . . . . Mrs. Bates  
Flora . . . . . Mrs. Whitlock

QUAKER.

Steady . . . . . Mr. Harwood  
Solomon . . . . . Mr. Bates  
Lubin . . . . . Mr. Marshall  
Farmer Steady . . . . . Mr. Warrell

Gillian . . . . . Mrs. Marshall  
Floretta . . . . . Mrs. Oldmixon  
Cicely . . . . . Mrs. Solomon

ROMAN FATHER.

Tullus Hostilius . . . . . Mr. Green  
Horatius . . . . . Mr. Whitlock  
Publius . . . . . Mr. Moreton  
Valerius . . . . . Mr. Wignell  
Volcinius . . . . . Mr. Darley, Jr  
Soldier . . . . . Mr. Warrell  
First Citizen . . . . . Mr. Mitchell  
Second Citizen . . . . . Mr. Blissett  
Horatia . . . . . Mrs. Whitlock  
Valeria . . . . . Mrs. Hervey

TWO PHILOSOPHERS.

Philosophers { Mr. Francis  
                  { Mr. Lege  
Merry Girl . . . . . Mrs. De Marque

the Old American Company in New York. Even the favorites, the Whitlocks, the Marshalls, and Bates, were no longer entirely satisfactory to the Philadelphia public, and so it was determined that Mr. Wignell should again visit England for recruits. He took his benefit and his leave of the theatre, until after his return, on the 18th of April, 1796, when he played *Rogue* in the "Mountaineers." The manager's absence gave Moreton an opportunity to play at least one part before the close of the season in which Wignell was unrivalled—*Darby* in the "Poor Soldier." This was for Mrs. Warrell's benefit, when the lady absurdly appeared as *Patrick*. Subsequently, however, Mr. Chalmers returned for the remaining weeks of the season, reappearing as *Goldfinch* in the "Road to Ruin" on the 25th of May. He played *Ranger* in the "Suspicious Husband" and the title-role in "Comus" for Mr. Morris, *Mac-*

- Dec. 28—*Haunted Tower* . . . . . Cobb  
*Wrangling Lovers* . . . . . Lyon  
 30—*Jew* . . . . . Cumberland  
*La Boiteuse*.  
*Tom Thumb, the Great* . O'Hara
1796.  
 Jan. 1—*Bank Note* . . . . . Macready  
*Purse* . . . . . Cross  
*T'Other Side of the Gutter*.  
 4—*Fontainville Forest* . . . . . Boaden  
*Rural Merriment* . . . . . Francis  
*High Life Below Stairs* . Townley  
 6—*Next-Door Neighbors*  
 Mrs. Inchbald  
*Harlequin Shipwrecked*.  
 8—*Bank Note*.  
*Farmer* . . . . . O'Keefe  
 11—*School for Scandal* . . . . . Sheridan  
*Bird Catcher*.  
*Poor Soldier* . . . . . O'Keefe  
 13—*Wheel of Fortune* . . . . . Cumberland  
*Prize* . . . . . Hoare  
 15—*Rage*.  
*Peeping Tom of Coventry*  
 O'Keefe  
 18—*Douglas* . . . . . Home  
*La Boiteuse*.  
*Deaf Lover* . . . . . Pilon  
 20—*Rivals* . . . . . Sheridan  
*Harlequin's Invasion* . . . . . Garrick  
 22—*Romeo and Juliet* . . . . . Shakspeare  
*Midnight Hour*.  
 25—*Robin Hood* . . . . . MacNally  
*Harlequin's Invasion*.  
 27—*Country Girl* . . . . . Garrick  
*Ways and Means* . . . . . Colman, Jr  
 29—*Wheel of Fortune*.  
*First Floor* . . . . . Cobb  
 Feb. 1—*Isabella* . . . . . Southerne  
*Devil to Pay* . . . . . Coffey  
 3—*Bank Note*.  
*Hob in the Well* . . . . . Cibber  
 5—*Married Man* . . . . . Mrs. Inchbald  
*La Rose et le Bouton*.  
*Widow's Vow* . . . . . Mrs. Inchbald  
 8—*Woodman* . . . . . Dudley

- Feb. 8—All the World's a Stage. Jackman  
 10—Provoked Husband . . . Vanbrugh  
 Warrior's Welcome Home, Francis  
 Children in the Wood.  
 12—Roman Father . . . Whitehead  
 Spoiled Child . . . Bickerstaff  
 15—Every One Has His Fault  
 Mrs. Inchbald  
 Poor Soldier.  
 17—She Stoops to Conquer. Goldsmith  
 Divertisement Pastoral . . . Lege  
 Midnight Hour.  
 19—Castle of Andalusia . . . O'Keefe  
 As It Should Be . . . Oulton  
 20—English Merchant . . . Colman  
 Tom Thumb, the Great.  
 23—Zara . . . Hill  
 Agreeable Surprise . . . O'Keefe  
 24—Dramatist . . . Reynolds  
 Padlock . . . Bickerstaff  
 26—Jane Shore . . . Rowe  
 Witches of the Rocks.  
 29—Rage.  
 Spoiled Child  
 Mar. 2—Gamester . . . Moore  
 Witches of the Rocks.  
 4—Married Man.  
 Prisoner . . . Rose  
 7—Merry Wives of Windsor  
 Shakspeare  
 Egyptian Festival . . . Lege  
 Who's the Dupe? . . Mrs. Cowley  
 9—Bold Stroke for a Husband  
 Mrs. Cowley  
 Florizel and Perdita . . Shakspeare  
 11—Orphan . . . Otway  
 Mogul Tale . . . Mrs. Inchbald  
 14—Road to Ruin . . . Holcroft  
 Lucky Escape . . . Francis  
 Mogul Tale.  
 16—Suicide . . . Colman  
 Lucky Escape.  
 Deaf Lover.  
 18—Inkle and Yarico . . Colman, Jr.  
 Shamrock . . . Francis  
 Irishman in London.

*beth* for Mr. Green, *Richard* in  
 "Richard III" for Mrs. Hervey  
 and Miss Willems, *Mercutio* in  
 "Romeo and Juliet," and *Young*  
*Wilding* in the "Lyar" for the  
 Warrells, father and sons; *Shylock*  
 for Lege and Doctor, the panto-  
 mimists; *Sir Charles Racket* in  
 "Three Weeks After Marriage"  
 for Mrs. and Miss Solomon;  
*Petruchio* to Mrs. Rowson's *Cath-*  
*arine* for the Rowsons; *Belcour*  
 in the "West Indian" for Mrs.  
 Francis, and *Zanga* in the "Re-  
 venge" for his own benefit.  
 When the "Children in the Wood"  
 was given as part of the benefit  
 bill of Mrs. and Miss Solomon,  
 Mr. Moreton made his first ap-  
 pearance as *Walter*, and Miss C.  
 Solomon appeared for the first  
 time on any stage as the *Boy*,  
 while Miss Solomon satisfied her  
 ambition as *Little Pickle* in the  
 "Spoiled Child," being introduced  
 in an occasional address, written  
 by Mrs. Rowson, of which this  
 was the closing couplet:

And, though at all times partial,  
Forget for this one night the charming Mrs.  
Marshall.

When "Harlequin Shipwrecked" was given for the first time this season on the 26th of December, the pantomime ended with an exhibition of feats of activity called "T'Other Side of the Gutter," in which Signor Doctor made his first appearance in Philadelphia. Doctor played in many of the pantomimes during the season, and both he and Mrs. Doctor occasionally appeared in small speaking parts. The younger Darley and Miss Milbourne had a joint benefit on the 22d of June, when Chalmers played *Vapid* and Miss Milbourne attempted *Marianne* in the "Dramatist," while Master R. Bates made his first appearance on the stage as *Narcisso* in the "Prisoner." Among the names that occasionally appeared in the bills during the season was that of Miss Gilaspie. She made her first appearance as the *Boy* in "Children in

- Mar. 21—Zara  
Lucky Escape.  
Deserter . . . . . Dibdin  
23—Duenna . . . . . Sheridan  
Fandango Dance . . . Francis  
Widow's Vow.  
24—Tempest . . . . . Dryden  
Mogul Tale.  
28—Earl of Essex . . . . . Jones  
Easter Gift, Francis and Milbourne  
Warrior's Welcome Home.  
30—George Barnwell.  
Love in a Camp . . . O'Keefe  
April 1—Jealous Wife . . . . . Colman  
Prize.  
2—Jew.  
Witches of the Rocks.  
4—All in the Wrong . . . Murphy  
No Song No Supper . . . Hoare  
6—Rage.  
Shipwrecked Mariners Preserved  
8—Miser . . . . . Fielding  
Jubilee . . . . . Garrick  
11—All in the Wrong.  
Sicilian Romance . . . Siddons  
13—Hamlet . . . . . Shakspeare  
Village Lawyer . . . . . Oulton  
15—Maid of the Mill . . . Bickerstaff  
Le Forêt Noire.  
18—Mountaineers . . . . . Colman, Jr.  
High Life Below Stairs.  
(Mr. Wignell's benefit.)  
20—Hamlet.  
Robinson Crusoe . . . Sheridan  
22—Rule a Wife and Have a Wife  
Fletcher  
Harlequin Hurry-Scurry . Francis  
Two Strings to Your Bow, Jephson  
(Mr. Harwood's benefit.)  
25—Mountaineers.  
Ways and Means.  
27—Every One Has His Fault.  
Irish Vagary . . . . . Francis  
Romp.  
(Benefit of Philadelphia Dispensary.)  
29—Deserted Daughter . . Holcroft  
Deserter.

- May 2—Way to Keep Him . . . Murphy  
Rival Knights.  
(Mr. Moreton's benefit.)
- 4—Know Your Own Mind . Murphy  
Motley Groupe . . . . Francis  
Poor Soldier.  
(Mrs. Warrell's benefit.)
- 6—Deserted Daughter.  
Jubilee.
- 9—Alexander the Great . . . Lee  
Deserter of Naples.  
(Mrs. Marshall's benefit.)
- 11—Such Things Are . Mrs. Inchbald  
Mogul Tale.  
(Mr. Darley's benefit.)
- 13—Henry II . . . . . Hull  
Miraculous Mill . . . . Francis  
Love a la Mode . . . . Macklin  
(Mr. Whitlock's benefit.)
- 16—Patriot.  
Barnaby Brittle . . . . Betterton  
Gil Blas . . . . . Bates  
(Mr. Bates' benefit.)
- 18—Count of Narbonne . . Jephson  
Lucky Escape.  
Farm House . . . . . Kemble  
(Mr. Marshall's benefit.)
- 20—Speculation . . . . . Reynolds  
Miraculous Mill.  
Doctor and Apothecary . . Cobb  
(Mrs. Oldmixon's benefit.)
- 23—First Love . . . . . Cumberland  
Maid of the Oaks . . . Burgoyne  
(Mrs. Whitlock's benefit.)
- 25—Road to Ruin.  
Critic . . . . . Sheridan
- 27—Suspicious Husband . . Hoadly  
Comus . . . . . Milton  
Warrior's Welcome Home.  
(Mr. Morris' benefit.)
- 30—Macbeth . . . . . Shakspeare  
Harlequin's Club . . . . Francis  
Ghost . . . . . Mrs. Centlivre  
(Mr. Green's benefit.)
- June 1—Busybody . . . Mrs. Centlivre  
Motley Groupe.

the Wood" on the 18th of December, 1795. She afterward played the *Fairy Columbine* in "Harlequin's Invasion," *Sally* in Francis' "Lucky Escape," and served as an extra in the processions and pageants. Together with Miss Solomon and Master Bates she was a *Pigmy* in "Harlequin Dr. Faustus," and she appeared as the *Merry Girl* in Lege's new pantomime, the "Merry Little Girl." Her last appearance on any stage was as the *Page* in the "Purse" on the 15th of June, 1796. Her brief career is only worthy of remark because the *Aurora* thought it worth while to notice her retirement. That journal spoke of her as "the little airy Gilaspie who has so often delighted the audience," and added that her connections, which were respectable, meant to transfer her budding genius to another sphere.

The changes in the casts made necessary during the season by changes in the company are at

once an index to the growing strength of the younger members of the organization and of its waning importance in the eyes of the public. The most important of the vacated parts to be provided for were those of Miss Broadhurst, who was succeeded by Mrs. Marshall as *Laura* in the "Agreeable Surprise," *Leonora* in the "Padlock," *Angelina* in "Robin Hood," and *Emily* in the "Woodman;" by Miss Willems as *Catalina* in the "Castle of Andalusia," *Nelly* in "No Song No Supper," and *Phæbe* in "Rosina;" by Mrs. Hervey as *Sabrina* in "Comus" and *Cicely* in the "Haunted Tower;" by Mrs. Whitlock as *Jenny* in the "Deserter;" by Mrs. Warrell as *Louisa* in the "Duenna," *Molly Maybush* in the "Farmer," *Jessica* in the "Merchant of Venice," *Emma* in "Peeping Tom" and *Clara* in the "Prisoner;" by Miss Oldfield as *Wowski* in "Inkle and Yarico," and by Miss Milbourne as *Juba* in

- June—1—Midnight Wanderers . . Pearce  
(Mrs. Shaw's benefit.)  
3—Coriolanus . . . . . Shakspeare  
Harlequin Dr. Faustus . . Francis  
(Mr. and Mrs. Francis' benefit.)  
6—Richard III . . . . . Shakspeare  
Barnaby Rattle.  
(Mrs. Hervey and Miss Willems' benefit.)  
8—Romeo and Juliet . . . Shakspeare  
Lyar . . . . . Foote  
(Warrell and Sons' benefit.)  
10—Merchant of Venice . Shakspeare  
Merry Little Girl . . . . . Lege  
Valiant Officer.  
(Lege and Doctor's benefit.)  
13.—Three Weeks After Marriage  
Murphy  
Children in the Wood.  
(Mrs. and Miss Solomon's benefit.)  
15—School for Soldiers . . . Henry  
Les Deux Sœurs . . . . . Francis  
Purse.  
(Blissett, Mrs. De Marque and Mrs. Bates'  
benefit.)  
17—Disbanded Officer . . Johnstone  
American Tar.  
Catharine and Petruchio  
Shakspeare  
(Mr. and Mrs. Rowson's benefit.)  
20—Revenge . . . . . Moore  
Mock Doctor . . . . . Fielding  
(Mr. Chalmers' benefit.)  
22—Dramatist.  
Prisoner.  
(Mr. Darley, Jr., and Miss Milbourne's  
benefit.)  
24—West Indian . . . . . Cumberland  
Crotchet Lodge . . . Hurlstone  
(Mrs. Francis' benefit.)  
27—Contrast . . . . . Tyler  
Rival Knights.  
(Mr. Milbourne's benefit.)  
29—Carmelite.  
Mock Doctor.  
July 1—Deserted Daughter.  
Rosina . . . . . Mrs. Brooke  
(Mr. Wells' benefit.)



the "Prize" and *Ariel* in the "Tempest." When Miss Willems played *Phæbe* in "Rosina" on the last night of the season she was Mrs. Green,

## CONTRASTED CASTS—CHANGES.

PLAYS.	1793-5.	1795-6.	PLAYS.	1793-5.	1795-6.
<i>Agreeable Surprise.</i>			<i>Devil to Pay.</i>		
John . . . . Mr. Cleveland . Mr. Warrell, Jr			Footman . . . Mr. Solomon . Mr. Darley, Jr		
Stump . . . . Mr. De Moulin . Mr. Solomon			Coachman . . . Mr. Darley, Jr . Mr. Morgan		
Laura . . . . Miss Broadhurst . Mrs. Marshall			Lettice . . . . Mrs. Cleveland . Mrs. Solomon		
Cowslip . . . . Mrs. Solomon . Miss Willems			<i>Douglas.</i>		
Fringe . . . . Miss Willems . Mrs. Rowson			Glenalvon . . . Mr. Fennell . Mr. Wignell		
<i>All the World's a Stage.</i>			Anna . . . . . Mrs. Cleveland . Mrs. Francis		
Wat . . . . . Mr. Mitchell . Mr. Darley, Jr			<i>Dramatist.</i>		
Jane . . . . . Mrs. Solomon . Mrs. Francis			Scratch . . . . Mr. Wignell . Mr. Bates		
<i>Bold Stroke for a Husband.</i>			Letty . . . . . Mrs. Solomon . Mrs. Hervey		
Don Julio . . . Mr. Chalmers . Mr. Green			<i>Duenna.</i>		
Don Vasquez . Mr. Francis . Mr. Warrell			Isaac . . . . . Mr. Wignell . Mr. Bates		
Gasper . . . . Mr. Whitlock . Mr. Francis			Porter . . . . . Mr. Milbourne		
<i>Busybody.</i>			Clara . . . . . Mrs. Warrell . Mrs. Oldmixon		
Scentwell . . . Mrs. Cleveland . Miss Oldfield			Louisa . . . . . Miss Broadhurst . Mrs. Warrell		
<i>Carmelite.</i>			Flora . . . . . Mrs. Cleveland . Miss Oldfield		
Montgomeri . . Mr. Harwood . Debutante			Lauretta . . . . . Miss Rowson		
<i>Castle of Andalusia.</i>			<i>Every One Has His Fault.</i>		
Don Alphonso . Mr. Moreton . Mr. Darley, Jr			Mrs. Placid . . Mrs. Rowson . Mrs. Shaw		
Philippi . . . . Mr. Darley, Jr . Mr. Warrell, Jr			<i>Farmer.</i>		
Catalina . . . . Miss Broadhurst . Miss Willems			Stubble . . . . Mr. Morris . Mr. Morgan		
<i>Catharine and Petruchio.</i>			Betty . . . . . Mrs. Shaw . Miss Willems		
Hortensio . . . Mr. Cleveland . Mr. Beete			<i>Farm House.</i>		
Biondello . . . Mr. Harwood . Mr. Mitchell			Modely . . . . . Mr. Cleveland . Mr. Marshall		
Pedro . . . . . Mr. Green . Mr. Darley, Jr			<i>Gamester.</i>		
Catharine . . . Mrs. Morris . Mrs. Rowson			Beverly . . . . Mr. Moreton . Mr. Whitlock		
Bianca . . . . . Mrs. Cleveland . Mrs. Hervey			Lewson . . . . . Mr. Cleveland . Mr. Moreton		
<i>Children in the Wood.</i>			Dawson . . . . . Mr. Moreton . Mr. Beete		
Boy . . . . . Master Parker . Miss Gilaspie			<i>Hamlet.</i>		
<i>Comus.</i>			Hamlet . . . . Mr. Chalmers . Mr. Moreton		
Younger Brother . Mr. Cleveland . Mr. Warrell, Jr			Ghost . . . . . Mr. Wignell . Mr. Whitlock		
Lady . . . . . Mrs. Whitlock . Mrs. Marshall			Laertes . . . . Mr. Moreton . Mr. Wignell		
Sabrina . . . . Miss Broadhurst . Mrs. Hervey			Guildenstern . . Mr. Cleveland . Mr. Beete		
Pastoral Nymph . Mrs. Marshall . Miss Milbourne			ad Gravedigger . Mr. Wignell . Mr. Milbourne		
<i>Critic.</i>			<i>Harlequin Hurry-Scurry.</i>		
Dangle . . . . . Mr. Wignell . Mr. Green			Bumpkin . . . . Mr. Blissett . Mr. Doctor		
Sir Fretful . . . Mr. Harwood . Mr. Marshall			<i>Harlequin Shipwrecked.</i>		
Pasticcio . . . . Mr. Marshall . Mr. Darley, Jr			Indian Chief . . Mr. Nugent . Mr. Warrell, Jr		
Interpreter . . . Mr. Blissett . Mr. Doctor			Captain . . . . . Mr. Cleveland . Mr. Solomon		
Burleigh . . . . Mr. Blissett . Mr. Morgan			Tippy Bob . . . Mr. Darley, Jr . Mr. Robbins		
Leicester . . . . Mr. Cleveland . Mr. Blissett			Drowsey . . . . . Mr. Blissett . Mr. Darley		
Raleigh . . . . . Mr. Green . Mr. Beete			<i>Harlequin's Invasion.</i>		
<i>Deserter.</i>			Old Woman . . . Mr. Marshall . Mr. Darley		
Flint . . . . . Mr. Green . Mr. Blissett					
Jenny . . . . . Miss Broadhurst . Mrs. Whitlock					

the wife of William Green of the company. The last time I find the name of Miss Willems in the bill was on the 6th of June, when she

CONTRASTED CASTS—CHANGES.

PLAYS.	1793-5.	1795-6.	PLAYS.	1793-5.	1795-6.
<i>Haunted Tower.</i>			<i>Maid of the Mill.</i>		
De Courci . . . Mr. Cleveland . Mr. Moreton			Mervin . . . Mr. Cleveland . Mr. Darley, Jr		
Cicely . . . Miss Broadhurst. Mrs. Hervey			Ralph . . . Mr. Wignell . Mr. Francis		
<i>Heb in the Well.</i>			<i>Merchant of Venice.</i>		
Dick . . . Mr. Harwood . Mr. Warrell, Jr			Shylock . . . Mr. Fennell . Mr. Chalmers		
Betty . . . Mrs. Solomon . Mrs. Hervey			Gratiano . . . Mr. Wignell . Mr. Moreton		
<i>Inkle and Yarico.</i>			Solanio . . . Mr. Green . Mr. Beete		
Planter . . . . . Mr. Beete			Bassanio . . . Mr. Moreton . Mr. Green		
Narcissa . . . Mrs. Oldmixon. Miss Willems			Tubal . . . Mr. Harwood . Mr. Morgan		
Wowaki . . . Miss Broadhurst. Miss Oldfield			Jessica . . . Miss Broadhurst. Mrs. Warrell		
<i>Isabella.</i>			<i>Merry Wives of Windsor.</i>		
Belford . . . Mr. Cleveland . Mr. Warrell			Fenton . . . Mr. Cleveland . Mr. Warrell, Jr		
Pedro . . . Mr. Green . Mr. Beete			Mr. Ford . . . Mr. Chalmers . Mr. Wignell		
Officer . . . Mr. De Moulin. Mr. Mitchell			Host . . . Mr. Wignell . Mr. Darley		
<i>Jealous Wife.</i>			Bardolph . . . Mr. Darley, Jr . Mr. Warrell		
Charles . . . Mr. Cleveland . Mr. Moreton			Pistol . . . Mr. Francis . Mr. Darley, Jr		
Capt. O'Cutter . Mr. Harwood . Mr. Bates			Rugby . . . Mr. Warrell, Jr . Mr. Solomon		
Sir Harry Beagle. Mr. Chalmers . Mr. Harwood			Simple . . . Mr. Blissett . Mr. Mitchell		
Paris . . . . . Mr. Blissett			Ann Page . . . Miss Willems . Miss Oldfield		
<i>Jew.</i>			<i>Midnight Hour.</i>		
Dorcas . . . Mrs. Solomon . Mrs. Rowson			Julia . . . Mrs. Hervey . Mrs. Francis		
<i>Know Your Own Mind.</i>			<i>No Song No Supper.</i>		
Lovewit . . . Mr. Harwood . Mr. Francis			Louisa . . . Miss Willems . Miss Rowson		
Malvil . . . Mr. Whitlock . Mr. Green			Nelly . . . Miss Broadhurst. Miss Willems		
Capt. Bygrove . Mr. Cleveland . Mr. Beete			<i>Orphan.</i>		
Charles . . . Mr. Francis . Mr. Warrell, Jr			Chamont . . . Mr. Chalmers . Mr. Wignell		
Darkwood . . Mr. Chalmers . Mr. Marshall			<i>Padlock.</i>		
Lady Jane . . Mrs. Cleveland. Mrs. Morris			Leonora . . . Miss Broadhurst. Mrs. Marshall		
Miss Neville . Mrs. Francis . Mrs. Warrell			Ursula . . . Mrs. Shaw . Mrs. Rowson		
Mad. La Rouge. Mrs. Rowson . Miss Oldfield			<i>Peeping Tom of Coventry.</i>		
<i>Le Forêt Noire.</i>			Count Lewis . . Mr. Cleveland . Mr. Blissett		
Adolphe . . . T. Warrell . Miss Solomon			Emma . . . Miss Broadhurst. Mrs. Warrell		
Pasquin . . . Mr. Darley, Jr . Mr. Mitchell			Lady Godiva . . Miss Willems . Miss Oldfield		
Sans Quartier . Mr. Cleveland . Mr. Darley, Jr			Mayoress . . . Mrs. Rowson . Mrs. Shaw		
Marton . . . Miss Rowson . Miss Oldfield			<i>Percy.</i>		
<i>Lyon.</i>			Sir Hubert . . . Mr. Cleveland . Mr. Warrell		
Sir James Elliot. Mr. Cleveland . Mr. Green			<i>Poor Soldier.</i>		
Miss Godfrey . Mrs. Cleveland . Mrs. Hervey			Father Luke . Mr. Blissett . Mr. Morgan		
<i>Macbeth.</i>			Norah . . . Miss Milbourne. Mrs. Warrell		
Malcolm . . . Mr. Cleveland . Mr. Warrell, Jr			<i>Prisoner.</i>		
Donalbane . . Mr. Warrell, Jr . T. Warrell			Bernardo . . . Mr. Darley . Mr. Darley, Jr		
Lenox . . . Mr. Harwood . Mr. Marshall			Pasqual . . . Mr. Darley, Jr . Mr. Darley		
Fleance . . . Mast. T. Warrell. Miss Solomon			Narcisso . . . Debutante . Miss Gilaspie		
Seyton . . . Mr. Francis . Mr. Beete			Clara . . . Miss Broadhurst. Mrs. Warrell		
Third Witch . Mr. Wignell . Mr. Francis			Therese . . . Miss Willems . Mrs. Hervey		

played *Lady Anne* in "Richard III" for her own benefit and that of Mrs. Hervey. She was first announced as Mrs. Green on the 24th, when she appeared as *Florella* in "Crotchet Lodge." This was the first marriage between members of the company. An event of more than

## CONTRASTED CASTS—CHANGES.

PLAYS.	1793-5.	1795-6.	PLAYS.	1793-5.	1795-6.
<i>Prize.</i>			<i>Spoiled Child.</i>		
Caddy . . . . Mr. Finch . . Mr. Green			Maria . . . . Mrs. Cleveland . Mrs. Francis		
Label . . . . Mr. Wignell . Mr. Francis			Susan . . . . Miss Rowson . Miss Willems		
Juba . . . . Miss Broadhurst. Miss Milbourne			<i>Suspicious Husband.</i>		
Mrs. Caddy . . Mrs. Rowson . Mrs. Bates			Bellamy . . . . Mr. Cleveland . Mr. Green		
<i>Provoked Husband.</i>			Jack Meggot . . Mr. Harwood . Mr. Francis		
Lord Townly . Mr. Fennell . Mr. Whitlock			Mrs. Strickland. Mrs. Cleveland. Mrs. Shaw		
Basset . . . . Mr. Finch . . Mr. Marshall			Lucetta . . . . Mrs. Shaw . . Mrs. Rowson		
Poundage . . Mr. De Moulin . Mr. Mitchell			Clarinda . . . . Mrs. Marshall . Mrs. Morris		
Jenny . . . . Mrs. Cleveland . Miss Willems			<i>Tempest.</i>		
Trusty . . . . Miss Willems . Miss Rowson			Prospero . . . Mr. Whitlock . Mr. Green		
Myrtille . . . . . Mrs. Rowson			Alonso . . . . Mr. Green . . Mr. Whitlock		
<i>Richard III.</i>			<i>Three Weeks After Marriage.</i>		
Prince Edward . Mr. Warrell, Jr. Mrs. Hervey			Druggot . . . . Mr. Bates . . . Mr. Green		
Duke of York . T. Warrell . . Miss Solomon			Woodley . . . Mr. Cleveland . Mr. Beete		
Buckingham . . Mr. Wignell . Mr. Green			Dimity . . . . Mrs. Shaw . . Mrs. Solomon		
Catesby . . . . Mr. Cleveland . Mr. Darley, Jr			<i>Tom Thumb, the Great.</i>		
Lieutenant . . Mr. Harwood . Mr. Warrell, Jr			Huncamunca . Mrs. Solomon . Miss Willems		
Lord Stanley . Mr. Green . . Mr. Beete			Mustacha . . . Mrs. Bates . . Miss Rowson		
Tyrrel . . . . Mr. De Moulin . Mr. Morgan			<i>Village Lawyer.</i>		
Lady Anne . . Mrs. Francis . Miss Willems			Charles . . . . Mr. Cleveland . Mr. Darley, Jr		
<i>Rivals.</i>			Mrs. Scout . . Mrs. Rowson . Mrs. Shaw		
Lucy . . . . Mrs. Rowson . Mrs. Doctor			<i>Ways and Means.</i>		
<i>Road to Ruin.</i>			Scruple . . . . Mr. Cleveland . Mr. Green		
Goldfinch . . Mr. Chalmers . Mr. Harwood			Lady Dunder . Mrs. Shaw . . Mrs. Rowson		
Milford . . . . Mr. Cleveland . Mr. Beete			Harriet . . . . Mrs. Francis . Miss Oldfield		
Smith . . . . Mr. Moreton . Mr. Darley, Jr			Kitty . . . . Debutante . . Miss Milbourne		
<i>Robin Hood.</i>			<i>West Indian.</i>		
Angelina . . . Miss Broadhurst. Mrs. Marshall			Stukely . . . . Mr. Moreton . Mr. Warrell, Jr		
<i>Romeo and Juliet.</i>			Fulmer . . . . Mr. Harwood . Mr. Green		
Mercutio . . . Mr. Chalmers . Mr. Wignell			Varland . . . . Mr. Francis . Mr. Bates		
Escalus . . . . Mr. Warrell . Mr. Beete			Capt. Dudley . Mr. Green . . Mr. Beete		
Page . . . . . T. Warrell			Charles Dudley . Mr. Cleveland . Mr. Marshall		
<i>Romp.</i>			Sailor . . . . Mr. Blissett . Mr. Mitchell		
Barnacle . . . Mr. Harwood . Mr. Blissett			Louisa Dudley . Mrs. Cleveland . Mrs. Francis		
Penelope . . . Miss Rowson . Miss Willems			Lucy . . . . Miss Rowson . Miss Oldfield		
Mad. Le Blond . Mrs. Cleveland . Mrs. Hervey			<i>Who's the Dupe?</i>		
<i>Rosina.</i>			Granger . . . . Mr. Cleveland . Mr. Green		
Capt. Belville . Mr. Moreton . Mr. Darley, Jr			<i>Woodman.</i>		
Rustic . . . . Mr. Rowson . Mr. Warrell			Sir Walter Waring. Mr. Wignell . Mr. Bates		
Phoebe . . . . Miss Broadhurst. Mrs. Green			Welford . . . . Mr. Marshall . Mr. Moreton		
<i>She Stoops to Conquer.</i>			Capt. O'Donnell. Mr. Green . . Mr. Mitchell		
Young Marlow . Mr. Chalmers . Mr. Moreton			Emily . . . . Miss Broadhurst. Mrs. Marshall		
Hastings . . . Mr. Cleveland . Mr. Green					

usual importance was the first appearance of Mr. Moreton as *Hamlet* on the 13th of April. Moreton was, with the exception of Hallam, the first actor of purely American training to attempt the role that stands above all others on the English-speaking stage.

A number of casts was now given of pieces that had been made familiar to Philadelphia audiences by the Old American Com-

## FIRST CASTS OF FAMILIAR PIECES.

## ALEXANDER THE GREAT.

Alexander . . . . Mr. Moreton  
Hephestion . . Mr. Warrell, Jr  
Lysimachus . . . Mr. Marshall  
Cassander . . . . Mr. Green  
Polyperchon . . Mr. Darley, Jr  
Philip . . . . . Mr. Morgan  
Clytus . . . . . Mr. Whitlock  
Thessalus . . . . Mr. Warrell  
Perdiccas . . . . Mr. Beete  
Eumenes . . . . . Mr. Francis  
Slave . . . . . Mr. Mitchell  
Roxana . . . . . Mrs. Shaw  
Sysigambis . . . Mrs. Rowson  
Parisatis . . . . Miss Willems  
Statira . . . . . Mrs. Marshall

## ALL IN THE WROTH.

Sir John Restless . Mr. Whitlock  
Beverly . . . . . Mr. Moreton  
Sir William . . . . Mr. Warrell  
Young Belmont . . Mr. Green  
Blandford . . . . Mr. Francis  
Robert . . . . . Mr. Beete  
Brush . . . . . Mr. Blissett  
Richard . . . . . Mr. Mitchell  
James . . . . . Mr. Warrell, Jr  
John . . . . . Mr. Darley, Jr  
Lady Restless . . Mrs. Whitlock  
Belinda . . . . . Mrs. Morris  
Clarissa . . . . . Mrs. Francis  
Tattle . . . . . Mrs. Rowson  
Tippet . . . . . Miss Oldfield  
Marmaleet . . . . Mrs. Hervey

## CHILD OF NATURE.

Marquis . . . . . Mr. Whitlock  
Valentia . . . . . Mr. Moreton  
Mercia . . . . . Mr. Bates  
Seville . . . . . Mr. Beete  
Grenada . . . . . Mr. Warrell, Jr  
First Peasant . . . Mr. Green

Second Peasant . . Mr. Warrell  
Marchioness . . . Mrs. Morris  
Amanthis . . . . Mrs. Marshall

## CONTRAST.

Colonel Manly . . Mr. Green  
Dimple . . . . . Mr. Marshall  
Van Rough . . . . Mr. Morris  
Jessamy . . . . . Mr. Francis  
Jonathan . . . . . Mr. Bates  
Charlotte . . . . Mrs. Morris  
Maria . . . . . Miss Milbourne  
Letitia . . . . . Mrs. Francis  
Jenny . . . . . Mrs. Hervey

## CROSS PURPOSES.

Grub . . . . . Mr. Morris  
Consol . . . . . Mr. Francis  
Frank Bevil . . . Mr. Darley, Jr  
Harry Bevil . . . Mr. Green  
George Bevil . . . Mr. Moreton  
Chapeau . . . . . Mr. Marshall  
Robin . . . . . Mr. Blissett  
Mrs. Grub . . . . Mrs. Shaw  
Emily . . . . . Miss Willems  
Maid . . . . . Mrs. Hervey

## EARL OF ESSEX.

Essex . . . . . Mr. Wignell  
Southampton . . Mr. Moreton  
Lord Burleigh . . Mr. Green  
Sir Walter Raleigh . Mr. Harwood  
Lieutenant . . . . Mr. Beete  
Queen Elizabeth . . Mrs. Morris  
Lady Rutland . . Mrs. Whitlock  
Lady Nottingham . Mrs. Shaw

## FLORIZEL AND PERDITA.

Polixenes . . . . Mr. Green  
Florizel . . . . . Mr. Moreton  
Camillo . . . . . Mr. Wignell  
Antigonus . . . . Mr. Whitlock  
Clown . . . . . Mr. Darley, Jr

Pedlar . . . . . Mr. Bates  
Perdita . . . . . Mrs. Marshall  
Mopsa . . . . . Mrs. Bates  
Dorcas . . . . . Miss Milbourne

## GEORGE BARNWELL.

Thorowgood . . . Mr. Whitlock  
Uncle . . . . . Mr. Wignell  
George . . . . . Mr. Moreton  
Trueman . . . . . Mr. Green  
Blunt . . . . . Mr. Francis  
Gaolor . . . . . Mr. Warrell  
Maria . . . . . Mrs. Whitlock  
Millwood . . . . Mrs. Shaw  
Lucy . . . . . Mrs. Francis

## GHOST.

Sir Jeffrey . . . . Mr. Warrell  
Captain Constant . Mr. Darley, Jr  
Cinch . . . . . Mr. Green  
Trusty . . . . . Mr. Francis  
Roger . . . . . Mr. Bates  
Belinda . . . . . Mrs. Hervey  
Dorothy . . . . . Mrs. Shaw

## IRISHMAN IN LONDON.

Captain Seymour . . Mr. Green  
Frost . . . . . Mr. Francis  
Colloney . . . . . Mr. Moreton  
Murtoch Delany . . Mr. Marshall  
Edward . . . . . Mr. Harwood  
Cymon . . . . . Mr. Blissett  
Louisa . . . . . Mrs. Hervey  
Caroline . . . . . Miss Willems  
Cubba . . . . . Mrs. Francis

## JANE SHORE.

Gloster . . . . . Mr. Green  
Hastings . . . . . Mr. Wignell  
Catesby . . . . . Mr. Harwood  
Ratcliffe . . . . . Mr. Warrell  
Belmour . . . . . Mr. Beete  
Dumont . . . . . Mr. Whitlock

pany before the New Theatre supplanted the old Southwark in the affections of playgoers, or through previous representations by Mr. Wignell's company. The only exception in the subjoined casts is "Florizel and Perdita," which was previously presented in New York

## FIRST CASTS OF FAMILIAR PIECES.

Derby . . . . . Mr. Francis  
Alicia . . . . . Mrs. Morris  
Jane Shore . . . Mrs. Whitlock

## JUBILAE.

Irishman . . . . . Mr. Whitlock  
Ralph . . . . . Mr. Bates  
First Serenade . . Mr. Marshall  
Second Serenade . . Mr. Darley  
Thrd Serenade . . Mr. Darley, Jr  
First Gentleman . . Mr. Moreton  
Second Gentleman . . Mr. Beete  
Ostler . . . . . Mr. Blissett  
Cook . . . . . Mr. Morris  
Man Singer . . . Mr. Harwood  
Trumpeter . . . . Mr. Rowson  
Goody Benson . . . Mrs. Bates  
Goody Jarvis . . . Mrs. Rowson  
First Country Girl, Mrs. Oldmixon  
Second Country Girl, Miss Willems  
Tragic Muse . . . Mrs. Whitlock  
Comic Muse . . . Mrs. Marshall

## LOVE A LA MODE.

Sir Callaghan . . . Mr. Whitlock  
Sir Archy . . . . Mr. Bates  
Squire Groom . . . Mr. Marshall  
Beau Mordecai . . . Mr. Francis  
Sir Theodore . . . Mr. Beete  
Charlotte . . . . Miss Willems

## LOVE IN A CAMP.

Captain Patrick . . Mr. Marshall  
Fehrbellin . . . . Mr. Green  
Father Luke . . . Mr. Harwood  
Olmutz . . . . . Mr. Rowson  
Quiz . . . . . Mr. Blissett  
Rupert . . . . . Mr. Warrell, Jr  
Adjutant . . . . . Mr. Warrell  
Darby . . . . . Mr. Wignell  
Flora . . . . . Miss Milbourne  
Mabel Flourish . . Mr. Darley, Jr  
Norah . . . . . Miss Willems

## MISER.

Lovegold . . . . . Mr. Bates

Frederick . . . . Mr. Marshall  
Clermont . . . . . Mr. Green  
Ramille . . . . . Mr. Wignell  
Decoy . . . . . Mr. Warrell  
Furnish . . . . . Mr. Beete  
Sparkle . . . . . Mr. Darley, Jr  
Sattin . . . . . Mr. Mitchell  
List . . . . . Mr. Blissett  
Lawyer . . . . . Mr. Morgan  
Thomas . . . . . Master Warrell  
James . . . . . Mr. Francis  
Harriet . . . . . Mrs. Francis  
Mrs. Wisely . . . Mrs. Rowson  
Mariana . . . . . Mrs. Oldmixon  
Wheedle . . . . . Mrs. Solomon  
Lappet . . . . . Mrs. Morris

## MOCK DOCTOR.

Sir Jasper . . . . Mr. Beete  
Leander . . . . . Mr. Darley, Jr  
Gregory . . . . . Mr. Bates  
Squire Robert . . Mr. Warrell, Jr  
James . . . . . Mr. Blissett  
Harry . . . . . Mr. Mitchell  
Davy . . . . . Mr. Morgan  
Hellebore . . . . Mr. Warrell  
Dorcas . . . . . Mrs. Rowson  
Charlotte . . . . Mrs. Hervey

## REVENGE.

Zanga . . . . . Mr. Chalmers  
Alonzo . . . . . Mr. Moreton  
Carlos . . . . . Mr. Green  
Alvarez . . . . . Mr. Beete  
Manuel . . . . . Mr. Darley, Jr  
Leonora . . . . . Mrs. Whitlock  
Isabella . . . . . Mrs. Hervey

## SCHOOL FOR SOLDIERS.

Major Bellamy . . Mr. Green  
Bellamy . . . . . Mr. Moreton  
Colonel Valentine . Mr. Beete  
Captain Valentine, Mr. Warrell, Jr

Mr. Hector . . . . Mr. Francis  
Frederick . . . . . Master Warrell  
Mrs. Mildmay . . . Mrs. Hervey  
Clara . . . . . Mrs. Marshall

## SUCH THINGS ARE.

Sultan . . . . . Mr. Green  
Lord Flint . . . . Mr. Beete  
Sir Luke . . . . . Mr. Bates  
Twineall . . . . . Mr. Moreton  
Hartwell . . . . . Mr. Whitlock  
Elvirus . . . . . Mr. Marshall  
Meanright . . . . Mr. Darley, Jr  
Zedan . . . . . Mr. Darley  
Messenger . . . Mr. Warrell, Jr  
Lady Tremor . . . Mrs. Shaw  
Aurelia . . . . . Mrs. Francis  
Prisoner . . . . . Mrs. Whitlock

## WAY TO KEEP HIM.

Lovemore . . . . Mr. Whitlock  
Sir Bashful . . . . Mr. Bates  
Sir Brilliant . . . Mr. Moreton  
William . . . . . Mr. Marshall  
Sideboard . . . . Mr. Francis  
Pompey . . . . . Mr. Warrell, Jr  
John . . . . . Mr. Darley, Jr  
Mrs. Lovemore . . Mrs. Whitlock  
Widow Belmour . Mrs. Marshall  
Lady Constant . . Mrs. Francis  
Muslin . . . . . Mrs. Morris  
Mignonet . . . . Mrs. Hervey  
Furnish . . . . . Mrs. Bates

## ZARA.

Osman . . . . . Mr. Moreton  
Lusignan . . . . . Mr. Whitlock  
Nerestan . . . . . Mr. Marshall  
Chatillon . . . . . Mr. Green  
Orasmin . . . . . Mr. Beete  
Melidor . . . . . Mr. Darley, Jr  
Selima . . . . . Mrs. Hervey  
Zara . . . . . Mrs. Whitlock

by the Old American Company, but had been played in Philadelphia only by the Kenna troupe.

The list of pieces produced this season that were new to Philadelphia, many of which had their first production in America, was an

FIRST PRODUCTIONS—THIRD PHILADELPHIA SEASON.

AMERICAN TAR.

Will Steady . . . . Mr. Francis  
Tom Capetan . . . Mr. Warrell, Jr  
Captain Trunion . . Mr. Beete  
Midshipman . . . Mr. Darley, Jr  
Dick Hauser . . . Mr. Rowson  
Susan . . . . Miss Rowson  
Jane . . . . Miss Milbourne

AS IT SHOULD BE.

Megrim . . . . Mr. Moreton  
Fidget . . . . Mr. Francis  
Winworth . . . . Mr. Beete  
Sparkle . . . . Mr. Harwood  
Lucy . . . . Miss Willems  
Celia . . . . Mrs. Francis

BANK NOTE.

Sir Charles Leslie . Mr. Moreton  
Bloomfield . . . Mr. Wignell  
Old Bloomfield . . Mr. Morris  
Lieutenant Selby . . Mr. Green  
Neddy Dash . . Mr. Harwood  
Hale . . . . Mr. Bates  
Killeary . . . Mr. Marshall  
Tim . . . . Mr. Blissett  
Young Bloomfield . Miss Solomon  
Careful . . . . Mr. Warrell  
Porter . . . . Mr. Morgan  
William . . . . Mr. Darley, Jr  
James . . . . Mr. Warrell, Jr  
Cook . . . . Mr. Mitchell  
Butler . . . . Mr. Solomon  
Lady Supple . . Mrs. Rowson  
Mrs. Bloomfield . . Mrs. Morris  
Miss Russell . . Mrs. Marshall  
Miss Emma Hale . Miss Oldfield  
Sally Flounce . . Mrs. Francis  
Maid . . . . Miss Rowson

BARNABY BRITTLE.

Barnaby Brittle . . Mr. Bates  
Clodpole . . . . Mr. Blissett  
Jeremy . . . . Mr. Francis

Sir Peter Pride . . Mr. Morgan  
Livemore . . . . Mr. Green  
Jeffery . . . . T. Warrell  
Mrs. Brittle . . Mrs. Marshall  
Lady Pride . . . Mrs. Rowson  
Damaris . . . . Mrs. Shaw

CORSOLANUS.

Caius Marcius . . Mr. Moreton  
Aufidius . . . . Mr. Green  
Agrippa . . . . Mr. Bates  
Cominius . . . . Mr. Whitlock  
Sicinius . . . . Mr. Marshall  
Junius Brutus . . Mr. Beete  
Volusius . . . . Mr. Darley, Jr  
Young Marcius . . Miss Solomon  
Roman Officer . Mr. Warrell, Jr  
Volscian Officer . Mr. Morgan  
Volumnia . . . Mrs. Whitlock  
Virgilia . . . . Mrs. Francis  
Valeria . . . . Mrs. Shaw  
Gentlewoman . . Miss Rowson

COUNT OF NARBONNE.

Raymond . . . . Mr. Whitlock  
Austin . . . . Mr. Green  
Theodore . . . . Mr. Moreton  
Fabian . . . . Mr. Beete  
Hortensia . . . Mrs. Whitlock  
Adelaide . . . Mrs. Marshall  
Jaqueline . . . Miss Willems

CROQUET LODGE.

Nimble . . . . Mr. Moreton  
Truncheon . . . Mr. Francis  
Darkly . . . . Mr. Green  
Shenkin . . . . Mr. Blissett  
De Chimic . . . Mr. Beete  
Paddy . . . . Mr. Morgan  
Waiter . . . . Mr. Darley, Jr  
Bootcatcher . . Mr. Mitchell  
Hostler . . . . Master Warrell  
Sam . . . . Mr. Solomon  
Florella . . . . Mrs. Green  
Miss Crotchet . . Mrs. Rowson

Mrs. Truncheon . . Mrs. Bates  
Maid . . . . Miss Rowson  
Thisbe . . . . Mrs. Francis

DEAF LOVER.

Meadows . . . . Mr. Green  
Young Wronghead . Mr. Beete  
Old Wronghead . . Mr. Francis  
Canteen . . . . Mr. Harwood  
Sternhold . . . . Mr. Blissett  
Groom . . . . Mr. Bates  
Cook . . . . Mr. Morgan  
William . . . . Mr. Warrell, Jr  
Joe . . . . Mr. Mitchell  
Bob . . . . Mr. Darley, Jr  
John . . . . Mr. Warrell  
Sophia . . . . Miss Willems  
Betty Blossom . . Mrs. Francis  
Maid . . . . Mrs. Bates

DESERTED DAUGHTER.

Mordent . . . . Mr. Green  
Chevrl . . . . Mr. Moreton  
Lennox . . . . Mr. Marshall  
Item . . . . Mr. Francis  
Grime . . . . Mr. Beete  
Clement . . . . Mr. Warrell, Jr  
Donald . . . . Mr. Bates  
Joanna . . . . Mrs. Marshall  
Mrs. Sarsnet . . Mrs. Francis  
Mrs. Enfield . . Mrs. Solomon  
Betty . . . . Mrs. Doctor  
Lady Ann . . . Mrs. Whitlock

DESERTER OF NAPLES.

General . . . . Mr. Doctor  
Russet . . . . Mr. Warrell  
Henry . . . . Mr. Marshall  
Skirmish . . . . Mr. Bates  
Simkin . . . . Mr. Francis  
Jailor . . . . Mr. Blissett  
Margaret . . . . Mrs. Rowson  
Jenny . . . . Miss Milbourne  
Louisa . . . . Mrs. Marshall

unusually long one. The first of these by alphabetical arrangement, "American Tar," was given for the benefit of the Rowsons, and, although unacknowledged, was probably one of Mrs. Rowson's adaptations. Oulton's trifle, "As It Should Be," had been previously acted

## FIRST PRODUCTIONS—THIRD PHILADELPHIA SEASON.

## DISBANDED OFFICER.

Colonel Holberg . . . Mr. Moreton  
Paul Warmans . . . Mr. Green  
Katzenbuckle . . . Mr. Francis  
Rouf . . . . . Mr. Beete  
Count Bellair . . . Mr. Marshall  
Messenger . . . Mr. Warrell, Jr  
Boy . . . . . Master Warrell  
Baroness . . . Mrs. Whitlock  
Lisetta . . . Mrs. Rowson  
Mrs. Marloff . . . Mrs. Shaw

## DOCTOR AND APOTHECARY.

Thomaso . . . . . Mr. Green  
Sturmwoold . . . . Mr. Bates  
Carlos . . . . . Mr. Marshall  
Juan . . . . . Mr. Francis  
Guzman . . . . . Mr. Darley  
Dr. Bilioso . . . . Mr. Morris  
Perez . . . . . Mr. Blissett  
Anna . . . . . Mrs. Oldmixon  
Isabella . . . . . Mrs. Marshall  
Theresa . . . . . Mrs. Rowson

## EASTER GIFT.

Harlequin . . . . . Mr. Francis  
Pero . . . . . Mr. Doctor  
Dwarf . . . . . Miss Solomon  
Farmer Careful . . . Mr. Warrell  
Squire Clod . . . . Mr. Morgan  
Bootcatcher . . . . Mr. Blissett  
Statuary . . . . . Mr. Beete  
Ape . . . . . Mr. Doctor  
Genius of Mirth . . . Miss Willems  
Columbine . . . . . Miss Milbourne

## FIRST LOVE.

Lord Sensitive . . . Mr. Marshall  
Sir Miles Mowbray . Mr. Whitlock  
Frederick Mowbray . Mr. Moreton  
David Mowbray . . . Mr. Bates  
Wrangle . . . . . Mr. Green  
Billy Bluster . . . . Mr. Francis  
Robin . . . . . Mr. Blissett  
Sabina Rosny . . . Mrs. Marshall

Lady Ruby . . . Mrs. Whitlock  
Mrs. Wrangle . . . Mrs. Shaw  
Mrs. Kate . . . Mrs. Rowson  
Waiting Woman . . Miss Oldfield

## GIL BLAS.

Gil Blas . . . . . Mr. Bates  
Young Spaniard . . . Mr. Green  
Domingo . . . . . Mr. Morgan  
Domingo's Father . . Mr. Warrell  
Captain . . . . . Mr. Moreton  
Post-boy . . . . . Master Warrell  
Gil Perot . . . . . Mr. Blissett  
Pompey . . . . . Mr. Mitchell  
Cook . . . . . Mr. Rowson  
Spanish Lady . . . Miss Willems  
Gil Blas' Mother . . Mrs. Solomon

Harlequin . . . Mr. Warrell, Jr  
Scaramouch . . . Mr. Darley, Jr  
Punch . . . . . Mr. Francis  
Joany . . . . . Mrs. De Marque  
Madonna . . . . . Miss Willems  
Columbine . . . . Miss Milbourne

## HARLEQUIN DR. FAUSTUS.

Azuria . . . . . Mrs. Francis  
Faustus . . . . . Mr. Francis  
Mephisto . . . . . Mr. Darley  
Good Spirit . . . . Mrs. Warrell  
Evil Spirit . . . . Mr. Darley, Jr

## Dance of Furies.

Helen of Troy . . Mrs. Marshall

## Landscape and Water Mill.

Miller . . . . . Mr. Warrell  
Miller's Son . . . Mr. Darley, Jr  
Clown . . . . . Mr. Blissett  
Miller's Wife . . . Mrs. Lege

Bridesmaids . . . Miss Rowson  
                    Mrs. Doctor  
                    Miss Gillingham  
Columbine . . . . Miss Milbourne

## The Magical Screen.

Scaramouch . . . . Mr. Doctor

## Cottage Changed to Inn.

Landlady . . . . Mrs. Solomon

## Street—Sedan Chair.

Chairmen . . . . { Mr. Mitchell  
                          Mr. Morgan  
Pigmies . . . . . { Master Bates  
                          Miss Solomon  
                          Miss Gilaspie  
Aerial Spirits . . { Miss Solomon  
                          Miss Gilaspie

## HARLEQUIN'S CLUB.

Harlequin . . . . Mr. Warrell, Jr  
Pierrot . . . . . Mr. Doctor  
Scaramouch . . . Mr. Darley, Jr  
Bumpkin . . . . . Mr. Blissett  
Walter . . . . . Master Warrell  
Punch . . . . . Mr. Francis  
Landlady . . . . . Mr. Rowson

## HENRY II.

Henry . . . . . Mr. Moreton  
Clifford . . . . . Mr. Whitlock  
Prince . . . . . Mr. Warrell, Jr  
Sallabury . . . . . Mr. Beete  
Leicester . . . . . Mr. Warrell  
Verulam . . . . . Mr. Morris  
Servant . . . . . Mr. Mitchell  
Abbot . . . . . Mr. Green  
Queen . . . . . Mrs. Shaw  
Ethelinda . . . . Mrs. Hervey  
Rosamond . . . . Mrs. Whitlock

## LA ROSE ET LE BOUTON.

Priestess . . . . Mrs. Warrell  
Colin . . . . . Mr. Francis  
Agathe . . . . . Miss Milbourne

## LES DEUX CHASSEURS.

Cola . . . . . Mr. Francis  
Magistrate . . . . Mr. Warrell  
Guillot . . . . . Mr. Lege  
Perrite . . . . . Mrs. De Marque

in New York, June 20th, 1795, for Mr. Ashton's benefit. Macready's comedy, the "Bank Note," was new in this country, having been acted at Covent Garden for the first time in 1795. It was based on Taverner's "Artful Husband," which had such success at Lincoln's Inn Fields

## FIRST PRODUCTIONS—THIRD PHILADELPHIA SEASON.

## LUCKY ESCAPE.

Ploughman . . . . Mr. Francis  
Jack . . . . . Mr. Warrell  
Ben Block . . . . Mr. Doctor  
Bill Babler . . . . Mr. Lege  
Peggy . . . . . Mrs. De Marque  
Anna . . . . . Miss Milbourne  
Kate . . . . . Miss Willems  
Sally . . . . . Miss Gilaspie

## MAID OF THE OAKS.

Mr. Oldworth . . . Mr. Green  
Old Grovely . . . Mr. Whitlock  
Sir Harry . . . . Mr. Marshall  
Dupely . . . . . Mr. Moreton  
Hurry . . . . . Mr. Bates  
Lady Bab Lardoon, Mrs. Whitlock  
Maria . . . . . Miss Willems

## MARRIED MAN.

Lord Lovmore . . Mr. Moreton  
Sir John Classick . Mr. Wignell  
Mr. Classick . . . Mr. Marshall  
Tradewell Classick . Mr. Bates  
Dorimant . . . . Mr. Green  
William . . . . . Mr. Blissett  
Lady Classick . . Mrs. Marshall  
Emily . . . . . Mrs. Francis  
Lucy . . . . . Mrs. Hervey

## MERRY LITTLE GIRL.

Woodman . . . . Mr. Lege  
Pierrot . . . . . Mr. Doctor  
Merry Girl . . . Miss Gilaspie

## MIDNIGHT WANDERERS.

Marquis de Morelle . Mr. Bates  
Julian . . . . . Mr. Marshall  
Don Pedrazzo . . . Mr. Warrell  
Gasper . . . . . Mr. Francis  
Dennis . . . . . Mr. Blissett  
Mendicant . . . . Mr. Beete  
Guide . . . . . Mr. Morgan  
Adelaide . . . . Mrs. Warrell  
Jaqueline . . . . Mrs. Shaw

Mareca . . . . . Mrs. Oldmixon  
Berilla . . . . . Miss Milbourne

## MOGUL TALE.

Great Mogul . . . Mr. Moreton  
Dr. Pedant . . . . Mr. Wignell  
Omar . . . . . Mr. Green  
Selim . . . . . Mr. Beete  
First Guard . . . Mr. Darley, Jr  
Second Guard . . . Mr. Mitchell  
Johnny Atkins . . . Mr. Bates  
Zaphira . . . . . Miss Oldfield  
Irene . . . . . Mrs. Hervey  
Sheba . . . . . Miss Willems  
Fanny Atkins . . . Mrs. Marshall

## MOTLEY GROUPS.

Harlequin . . . . Mr. Warrell, Jr  
Pierrot . . . . . Mr. Doctor  
Scaramouch . . . Mr. Darley, Jr  
Punch . . . . . Mr. Francis  
Clown . . . . . Master T. Warrell

## MOUNTAINERS.

Octavian . . . . Mr. Moreton  
Violet . . . . . Mr. Green  
Kilmallock . . . Mr. Marshall  
Roque . . . . . Mr. Wignell  
Lope Tocho . . . Mr. Francis  
Perequillo . . . Master Warrell  
Bulcarin Muley . . Mr. Whitlock  
Ganem . . . . . Mr. Beete  
Pacha . . . . . Mr. Darley, Jr  
Sadi . . . . . Mr. Harwood  
Zorayda . . . . Mrs. Whitlock  
Floranthe . . . . Mrs. Francis  
Agnes . . . . . Mrs. Oldmixon

## PATRIOT.

Albert . . . . . Mr. Green  
Oscar . . . . . Mr. Moreton  
Provost . . . . . Mr. Francis  
Edwald . . . . Master T. Warrell  
Poppun . . . . . Mr. Blissett  
William Tell . . . Mr. Whitlock

Tell's Son . . . . Miss Solomon  
Werner . . . . . Mr. Beete  
Walter . . . . . Mr. Warrell  
Old Man . . . . Mr. Morgan  
Court Fool . . . . Mr. Bates

## RIVAL KNIGHTS.

Duke . . . . . Mr. Doctor  
Pierre . . . . . Mr. Moreton  
Ferriers . . . . . Mr. Lege  
Clerment . . . . Mr. Francis  
Belmonte . . . . Mr. Green  
La Gloire . . . . Mr. Robbins  
Chamont . . . . Mr. Warrell  
Du Mont . . . . Mr. Mitchell  
St. Creux . . . . Mr. Beete  
Magulonne . . . Mrs. Francis  
Eliza . . . . . Mrs. De Marque  
Sophie . . . . . Miss Willems

## RULE A WIFE AND HAVE A WIFE.

Medina . . . . Mr. Whitlock  
Don Juan . . . . Mr. Green  
Sanchio . . . . Mr. Beete  
Alonzo . . . . Mr. Darley, Jr  
Cacafofo . . . . Mr. Darley  
Leon . . . . . Mr. Moreton  
Copper Captain . . Mr. Harwood  
Lopez . . . . . Mr. Mitchell  
Lorenzo . . . . Mr. Warrell, Jr  
Margaretta . . . Mrs. Shaw  
Altea . . . . . Mrs. Francis  
Clara . . . . . Mrs. Hervey  
Estifania . . . . Mrs. Marshall

SHIPWRECKED MARINERS  
PRESERVED.

Capt. Hatchway . . Mr. Lege  
Jack Rattling . . . Mr. Blissett  
Gerald . . . . . Mr. Warrell  
Ramirez . . . . Mr. Doctor  
Leonada . . . . Mr. Francis  
Rosalle . . . . Miss Milbourne  
Jaqueline . . . . Miss Solomon



that it completely turned the author's head. The production of "Barnaby Rattle" was anticipated January 14th, 1795, by Charles Powell's first company at the Boston Theatre. Shakspeare's "Coriolanus" had never been performed in the United States; and Jephson's "Count of Narbonne," founded on Walpole's story, the "Castle of Otranto," was also new to the American stage. Another of Jephson's pieces among the new productions was his farce, "Two Strings to Your Bow," for Harwood's benefit. It was an alteration by the author of his farce, the "Hotel." Hurlstone's farce, "Crotchet

## FIRST PRODUCTIONS—THIRD PHILADELPHIA SEASON.

## SPECULATION.

Sir Frederick Faintly, Mr. Francis  
Project . . . . . Mr. Bates  
Vickery . . . . . Mr. Blissett  
Ald Arable . . . . . Mr. Whitlock  
Jack Arable . . . . . Mr. Marshall  
Tanjore . . . . . Mr. Moreton  
Promptly . . . . . Mr. Morgan  
Meanwell . . . . . Mr. Beete  
John . . . . . Mr. Warrell, Jr  
Waiter . . . . . Mr. Mitchell  
Lady Project . . . . . Mrs. Shaw  
Emmeline . . . . . Mrs. Whitlock  
Cecilia . . . . . Mrs. Marshall

## SQUIDS.

Tobine . . . . . Mr. Moreton  
Tabby . . . . . Mr. Beete  
De Truby . . . . . Mr. Whitlock  
Ranter . . . . . Mr. Marshall  
Catchpenny . . . . . Mr. Harwood  
Bounce . . . . . Mr. Darley, Jr  
Squib . . . . . Mr. Blissett  
Juggins . . . . . Mr. Francis  
John . . . . . Mr. Warrell, Jr  
Wingrave . . . . . Mr. Bates  
Watchman . . . . . Mr. Warrell  
Anthony . . . . . Mr. Beete  
Tom Cellerman . . . . . Mr. Mitchell  
Bolus . . . . . Mr. Morgan  
Mrs. Grogam . . . . . Mrs. Rowson  
Nancy . . . . . Mrs. Marshall  
Peggy . . . . . Mrs. Hervey

## TWO STRINGS TO YOUR BOW.

Don Pedro . . . . . Mr. Francis

Don Sancho . . . . . Mr. Warrell  
Octavio . . . . . Mr. Beete  
Ferdinand . . . . . Mr. Green  
Borachio . . . . . Mr. Morgan  
Lazarillo . . . . . Mr. Bates  
Porter . . . . . Mr. Blissett  
Donna Clara . . . . . Mrs. Francis  
Leonora . . . . . Miss Willems  
Maid . . . . . Mrs. Rowson

## VALIANT OFFICER.

Harlequin . . . . . Mr. Francis  
Pandolphe . . . . . Mr. Morgan  
Watchmen . . . . . { Mr. Bates  
                                    Mr. Blissett  
Miller . . . . . Mr. Mitchell  
Valiant Officer . . . . . Mr. Darley, Jr  
Maccaria . . . . . Mr. Beete  
Lamp Lighter . . . . . Master Warrell  
Clown . . . . . Mr. Doctor  
Magician . . . . . Mr. Warrell  
Columbine . . . . . Miss Milbourne  
Jailer's Wife . . . . . Mrs. Lege

## WHEEL OF FORTUNE.

David Daw . . . . . Mr. Francis  
Tempest . . . . . Mr. Bates  
Penruddock . . . . . Mr. Whitlock  
Woodville . . . . . Mr. Green  
Sydenham . . . . . Mr. Moreton  
Weazle . . . . . Mr. Harwood  
Servant . . . . . Mr. Beete  
Officer . . . . . Mr. Warrell  
Jenkins . . . . . Mr. Darley, Jr  
James . . . . . Mr. Warrell, Jr

Richard . . . . . Mr. Morgan  
Harry . . . . . Mr. Mitchell  
Thomas . . . . . Master Warrell  
Mrs. Woodville . . . . . Mrs. Morris  
Emily Tempest . . . . . Mrs. Marshall  
Dame Dunckley . . . . . Mrs. Rowson  
Maid . . . . . Miss Rowson

## WIDOW'S VOW.

Don Antonio . . . . . Mr. Morris  
Marquis . . . . . Mr. Moreton  
Carlos . . . . . Mr. Darley, Jr  
Servant . . . . . Mr. Mitchell  
Jerome . . . . . Mr. Bates  
Countess . . . . . Mrs. Morris  
Donna Isabella . . . . . Mrs. Hervey  
Inis . . . . . Mrs. Rowson  
Ursula . . . . . Mrs. Doctor  
Flora . . . . . Mrs. Francis

## WITCHES OF THE ROCK.

Harlequin . . . . . Mr. Francis  
Witches . . . . . { Mr. Darley  
                                    Mrs. Warrell  
Pantaloon . . . . . Mr. Warrell  
Miser . . . . . Mr. Moreton  
Lawyer . . . . . Mr. Darley, Jr  
Pompey . . . . . Mr. Warrell, Jr  
Drunken Valet . . . . . Mr. Milbourne  
Surveyor . . . . . Mr. Beete  
Pero . . . . . Mr. Doctor  
Milliners . . . . . { Miss Willems  
                                    Miss Rowson  
                                    Miss Oldfield  
Fruit Woman . . . . . Mrs. Rowson  
Columbine . . . . . Miss Milbourne

Lodge," also a first production, but anticipated by a few weeks by the companies in Boston and New York, was among the successes of the previous season at Covent Garden. It was a combination of broad farce, strong caricature and whimsical situations, but it failed to become a favorite afterpiece on this side of the Atlantic. Pilon's "Deaf Lover" had its first American production in New York, March 9th, 1795. Still another Covent Garden success of the previous season was Holcroft's "Deserted Daughter," now first played in Philadelphia. The pantomimic ballet, "Deserter of Naples," also had its first American production for Mrs. Marshall's benefit. Johnstone's "Disbanded Officer, or the Baroness of Bruchsal," from the German of Lessing—a happy mixture of humor and sentiment—had been played at the Haymarket in 1786. Curiously enough, it was first produced in America February 18th, 1795, at the Church Street Theatre, Charleston. Cobb's farce, the "Doctor and Apothecary," owed its success at Drury Lane to Storace's excellent music. Mrs. Oldmixon introduced it to the American stage. M. Lege presented the first of his pantomimic dances, "Divertisement Pastoral," on the 17th of February, 1796, and his "Egyptian Festival" followed on the 7th of March. No cast of either of these productions was printed in the newspapers; but we now have a first cast of "Les Deux Chasseurs," in which M. Lege had made his *debut* in Baltimore. Another pantomime by M. Lege was the "Merry Little Girl," which had its first production in America for the joint benefit of Lege and Doctor. The first new pantomime of the season by Francis was "Warrior's Welcome Home," which was followed by his "Lucky Escape," "Shamrock," "Fandango Dance" and "Easter Gift." We have casts of "Lucky Escape" and "Easter Gift," showing them to have been elaborate pantomimes. In the

preparation of the latter Francis had the assistance of Mr. Milbourne, the scene-painter. Subsequently Francis presented "Irish Vagary," a dance; the "Motley Groupe," conventional pantomime; "Harlequin's Club" for Green's benefit, also conventional but more showy; "Harlequin Dr. Faustus," in his own behalf, the most elaborate piece of the kind he had as yet attempted, and "Les Deux Sœurs" for the benefit of Blissett, Mrs. De Marque and Mrs. Bates. In "Faustus" the changes were frequent. Besides those indicated in the cast there were a chamber scene with a trick bottle and buffet that changed to a book-case; a wood scene, with a song by Mrs. Warrell; a cavern scene with the downfall of *Faustus*, and finally the exhibition of a Temple of Glory with the descent of the Chariot of the Sun containing the two aerial spirits. Among the borrowed pieces of this class were "La Rose et le Bouton," a pantomimic ballet; "Witches of the Rock," partly by Milbourne, for the *finale* to which the artist painted a splendid view of the Falls of Niagara; "Shipwrecked Mariners Preserved," a nautical pantomime, exceedingly well cast; "Rival Knights," a serious ballet from the French; and the "Valiant Officer," brought out by Lege and Doctor for their benefit. Pantomimes were common property in those days. Even Francis borrowed the dwarf and ape scenes in "Easter Gift" from the pantomimes of "Orpheus and Eurydice" and the "Rape of Proserpine." Mr. Reinagle composed the music for the "Shamrock" and "Witches of the Rock" among others. Two of Cumberland's new comedies had their first production in Philadelphia this season—"First Love" for Mrs. Whitlock's benefit, and the "Wheel of Fortune," the latter having its first production in America. Both were Drury Lane successes of the previous season. In the former Mrs. Jordan produced a great effect as *Sabina Rosny*,

thus making the part a tempting one for Mrs. Marshall; but in the latter it was not claimed that Whitlock was the rival of his brother-in-law, John Kemble, as *Penruddock*. While he was at the Royalty Theatre in 1788 Bates produced a piece of his own, partly pantomimic, "Gil Blas," which he now brought out here for his benefit. Hull's tragedy, "Henry II," was first acted in the United States for Whitlock's benefit, with Mrs. Whitlock as *Rosamond*, and the "Maid of the Oaks," for the benefit of Mrs. Whitlock, was anticipated in Boston by only a week. It is surprising that the production of Burgoyne's farce was so long delayed, but even more remarkable is the fact that John Fletcher's great comedy, "Rule a Wife and Have a Wife," was never played in this country until this season, except by the military Thespians in New York during the Revolution. Three of Mrs. Inchbald's pieces were added to the long list of her comedies already familiar to the American public—"Married Man," "Mogul Tale" and "Widow's Vow." All these had been originally acted with success at the Haymarket, but like most of her pieces they were borrowed from the French. The first American production of the younger Colman's "Mountaineers" was in Boston in 1795, where it was remarkably successful. In Philadelphia Wignell reserved it for his parting benefit this season. Mr. Bates' benefit-offering, the "Patriot," was one of the many versions of the story of William Tell which had considerable vogue in this country at that time. The only new pieces remaining to be noticed were Reynolds' "Speculation," first played at Covent Garden the previous season, and the elder Colman's comedy, the "Suicide," originally produced at the Haymarket many years before. This was, certainly, a long list of new pieces for a single season.

The third season of the Philadelphia company in Baltimore

began on the 20th of July, 1796, and lasted, with some interruptions, until the 28th of October. It had been intended to open on the 18th

LIST OF PERFORMANCES—*Baltimore.*

1796.

- July 20—*She Stoops to Conquer*, Goldsmith  
Mock Doctor . . . . . Fielding  
22—*Deserted Daughter* . . . . . Holcroft  
Barnaby Rattle . . . . . Betterton  
23—*George Barnwell* . . . . . Lillo  
Romp . . . . . Bickerstaff  
25—*West Indian* . . . . . Cumberland  
Children in the Wood . . . . . Morton  
27—*Earl of Essex* . . . . . Jones  
No Song No Supper . . . . . Hoare  
29—*Dramatist* . . . . . Reynolds  
Lucky Escape . . . . . Francis  
Catharine and Petruchio  
Shakspeare  
30—*Provoked Husband* . . . . . Vanbrugh  
Spoiled Child . . . . . Bickerstaff  
Aug. 1—*Busybody* . . . . . Mrs. Centlivre  
Poor Soldier . . . . . O'Keefe  
3—*Tempest* . . . . . Dryden  
Midnight Hour . . . . . Mrs. Inchbald  
5—*Rule a Wife and Have a Wife*  
Fletcher  
Purse . . . . . Cross  
6—*Zara* . . . . . Hill  
Farmer . . . . . O'Keefe  
8—*Road to Ruin* . . . . . Holcroft  
Rosina . . . . . Mrs. Brooke  
10—*Mountaineers* . . . . . Colman, Jr.  
Deaf Lover . . . . . Pilon  
12—*Wild Oats* . . . . . O'Keefe  
Deserter . . . . . Dibdin  
15—*Carmelite* . . . . . Cumberland  
Maid of the Oaks . . . . . Burgoyne  
17—*Romeo and Juliet* . . . . . Shakspeare  
Love a la Mode . . . . . Macklin  
19—*Wild Oats*.  
Mogul Tale . . . . . Mrs. Inchbald  
20—*Haunted Tower* . . . . . Cobb  
Widow's Vow . . . . . Mrs. Inchbald

of July with the "*Deserted Daughter*," but the performance was postponed and Goldsmith's comedy substituted for Holcroft's. In Mr. Wignell's absence Mr. Moreton was the acting manager, but the company at his command was greatly enfeebled. Mr. and Mrs. Whitlock, Mr. and Mrs. Marshall, Mr. Harwood, Mr. and Mrs. Bates, Mr. Beete and Mrs. Shaw were all out of the bills. Mr. Whitlock's name appears in the advertisements as *Old Grovelly* and Mrs. Whitlock's as *Lady Bab Lardoon* in "*Maid of the Oaks*," but this was probably a misprint. Early in the season, however, the Marshalls and Mrs. Shaw were with the company for a brief period. The substitutes were Mr. and Mrs. Chambers, Mr. Fox and Miss Sully. Mr. Chalmers, who was a great Baltimore favorite, was specially engaged. Toward the close of the season Mr. More-

ton made an arrangement with Mr. Fennell for twelve nights at thirty dollars a night and a benefit, Fennell making his re-entrée as *Othello* after an absence of two years from the stage, but Mr. Wignell upon his return annulled the engagement. Whether the season was a successful one there is no means of knowing, but the Baltimore Theatre had already yielded some profit to the shareholders, for simultaneously with the announcement of the opening this season, Samuel Anderson, the treasurer, informed the subscribers that a year's interest on their shares would be paid on the 10th of August. The list of performances was, as usual, made up almost wholly of previous Philadelphia successes, but the changes in the casts were so great that many of the pieces were nearly recast. Not only had the places of the absentees to be refilled, but Mr. Moreton, owing to his managerial duties, was often out of the

- Aug. 22—Beaux' Stratagem . . . Farquhar  
Critic . . . Sheridan  
24—Speculation . . . Reynolds  
Lyar . . . Foote  
26—Alexander the Great . . . Lee  
Lyar.  
27—Highland Reel . . . O'Keefe  
Deaf Lover.  
31—Richard III . . . Shakspeare  
Prisoner . . . Rose  
Lucky Escape . . . Francis  
(Benefit of the Warrells.)  
Sept. 1—Lear . . . Shakspeare  
Deserter of Naples.  
(Mr. and Mrs. Marshall's benefit.)  
2—Robin Hood . . . MacNally  
All the World's a Stage . Jackman  
(Mr. Darley and Mrs. Oldmixon's benefit.)  
3—Patriot.  
Harlequin Skeleton.  
(Mr. and Mrs. Bates' benefit.)  
5—School for Soldiers . . . Henry  
Peeping Tom of Coventry  
O'Keefe  
Ghost . . . Mrs. Centlivre  
(Mr. and Mrs. Green's benefit.)  
6—She Wou'd and She Wou'd Not  
Cibber  
Harlequin Shipwrecked.  
(Mr. and Mrs. Francis' benefit.)  
7—Recruiting Officer . . . Farquhar  
Harlequin Hurry-Scurry . Francis  
Devil to Pay . . . Coffey  
(Mr. Blissett and Mrs. Hervey's benefit.)  
8—George Barnwell.  
Spoiled Child.  
(Mrs. and Miss Solomon's benefit.)  
19—Bank Note . . . Macready  
Village Lawyer . . . Macready  
21—Inkle and Yarico . . . Colman, Jr.  
Irishman in London . . . Macready  
23—Married Man . . . Mrs. Inchbald  
Rural Merriment . . . Francis  
All the World's a Stage.  
26—Love in a Village . . . Bickerstaff  
Animal Magnetism, Mrs. Inchbald

Sept. 28—Rivals . . . . . Sheridan  
 Quaker . . . . . Dibdin  
 30—Wonder . . . . . Mrs. Centlivre  
 Harlequin's Invasion . . Garrick  
 Oct. 3—Miser . . . . . Fielding  
 Comus . . . . . Milton  
 5—Children in the Wood.  
 Animal Magnetism.  
 Robinson Crusoe . . . Sheridan  
 7—English Merchant . . . Colman  
 Modern Antiques . . . O'Keefe  
 12—Othello . . . . . Shakspeare  
 Purse.  
 19—Mountaineers . . . Colman, Jr  
 Ways and Means . . Colman, Jr  
 28—Child of Nature . Mrs. Inchbald  
 My Grandmother . . . Hoare  
 (Mr. and Mrs. Chambers' benefit.)

bill, thus making an additional vacancy. Mr. and Mrs. Chambers had been with the Old American Company at the Southwark Theatre in 1792, and had subsequently appeared in the South. Now they were, in the main, the substitutes for the Marshalls. Mr. Chambers made his first appearance at Baltimore on the 25th of July as *Walter* in "Children of the Wood," Miss Sully making her *debut* with the

company the same night as the *Girl*. Mrs. Chambers was first seen as *Dorinda* in the "Tempest" on the 3d of August. Mr. Fox made

# CONTRASTED CASTS—BALTIMORE CHANGES, 1796.

PLAYS.	1794-6.	Balt.
<i>All the World's a Stage.</i>		
Charles Stanley	Mr. Marshall	Mr. Chambers
Diggory . . . .	Mr. Bates	Mr. Blissett
Cymon . . . .	Mr. Blissett	Mr. Morgan
Miss Bridget . .	Mrs. Rowson	Mrs. Doctor
Kitty Sprightly	Mrs. Marshall	Mrs. Chambers
<i>Bank Note.</i>		
Bloomfield . . .	Mr. Wignell	Mr. Chambers
Lieut. Selby . .	Mr. Green	Mr. Fox
Neddy Dash . .	Mr. Harwood	Mr. Francis
Hale . . . . .	Mr. Bates	Mr. Blissett
Killeary . . . .	Mr. Marshall	Mr. Green
Tim . . . . .	Mr. Blissett	Mr. Darley, Jr
Young Bloomfield	Miss Solomon	Miss Sully
Lady Supple . .	Mrs. Rowson	Mrs. Doctor
Miss Russell . .	Mrs. Marshall	Mrs. Francis
Sally Flounce .	Mrs. Francis	Miss Milbourne
<i>Barnaby Rattle.</i>		
Mrs. Brittle . .	Mrs. Marshall	Mrs. Francis
Damaris . . . .	Mrs. Shaw	Mrs. Hervey
<i>Busybody.</i>		
Whisper . . . .	Mr. Blissett	Mr. Warrell, Jr
Patch . . . . .	Mrs. Shaw	Mrs. Rowson

PLAYS.	1794-6.	Balt.
<i>Carmelite.</i>		
Montgomery . .	Mr. Harwood	Mr. Fox
Gyfford . . . .	Mr. Beete	Mr. Warrell
Raymond . . . .	Mr. Warrell	Mr. Darley, Jr
<i>Catharine and Petruchio.</i>		
Catharine . . . .	Mrs. Rowson	Mrs. Francis
Bianca . . . . .	Mrs. Hervey	Miss Rowson
<i>Child of Nature.</i>		
Marquis . . . .	Mr. Whitlock	Mr. Fennell
Murcia . . . . .	Mr. Bates	Mr. Blissett
Seville . . . . .	Mr. Beete	Mr. Warrell
First Peasant . .	Mr. Green	Mr. Chambers
Second Peasant	Mr. Warrell	Mr. Morgan
Amanthis . . . .	Mrs. Marshall	Mrs. Chambers
<i>Children in the Wood.</i>		
Walter . . . . .	Mr. Harwood	Mr. Chambers
Gabriel . . . . .	Mr. Moreton	Mr. Blissett
Boy . . . . .	Miss Gilaspie	Miss Solomon
Girl . . . . .	Miss Solomon	Miss Sully
<i>Comus.</i>		
Comus . . . . .	Mr. Chalmers	Mr. Moreton
First Spirit . . .	Mr. Green	Mr. Warrell
Elder Brother . .	Mr. Moreton	Mr. Fox

his *debut* on the third night of the season in the title-role of "George Barnwell," this being his second appearance on any stage. Mr. Fox, who was then a very young man, was an engineer by profession, but he preferred the stage, for which he had some talent. It seldom happened that an aspirant obtained such an excellent line of parts as was accorded to Fox at Baltimore this season. The name of Mrs. Darley,

## CONTRASTED CASTS—BALTIMORE CHANGES, 1796.

PLAYS.	1794-6.	Balt.	PLAYS.	1794-6.	Balt.
Younger Brother.	Mr. Cleveland	Mr. Warrell, Jr	Maria . . . . .	Mrs. Whitlock	Mrs. Green
Lady . . . . .	Mrs. Whitlock	Mrs. Oldmixon	Millwood . . .	Mrs. Shaw . . .	Mrs. Francis
Pastoral Nymph.	Mrs. Marshall	Miss Milbourne	Lucy . . . . .	Mrs. Francis	Mrs. Solomon
Euphrosyne . .	Mrs. Oldmixon	Mrs. Green	<i>Harlequin's Invasion.</i>		
Sabrina . . . .	Miss Broadhurst	Mrs. Hervey	Mercury . . . .	Mr. Marshall	Mr. Darley, Jr
<i>Deaf Lover.</i>			Snip . . . . .	Mr. Bates . . .	Mr. Chambers
Y'ng Wronghead.	Mr. Beete . . .	Mr. Darley, Jr	Frontin . . . .	Mr. Harwood	Mr. Blissett
Canteen . . . .	Mr. Harwood	Mr. Marshall	Bog . . . . .	Mr. Darley, Jr	Mr. Morgan
Sternhold . . .	Mr. Blissett . .	Mr. Morgan	Simon . . . . .	Mr. Wignell . .	Mr. Milbourne
Groom . . . . .	Mr. Bates . . .	Mr. Blissett	Mrs. Snip . . . .	Mrs. Rowson	Mrs. Hervey
Bob . . . . .	Mr. Darley, Jr	Mr. Solomon	Fairy . . . . .	Miss Solomon	Miss Sully
<i>Deserted Daughter.</i>			Fairy Harlequin.	Mast. Strickland	Mast. H. Warrell
Grime . . . . .	Mr. Beete . . .	Mr. Warrell	Old Woman . . .	Mr. Marshall	Mr. Darley
Lady Ann . . . .	Mrs. Whitlock	Mrs. Shaw	Tragic Muse . .	Mrs. Whitlock	Mrs. Green
<i>Dramatist.</i>			Comic Muse . . .	Mrs. Marshall	Miss Milbourne
Vapid . . . . .	Mr. Harwood	Mr. Chalmers	<i>Haunted Tower.</i>		
Miss Courtney	Mrs. Hervey	Mrs. Francis	Oakland . . . .	Mr. Harwood	Mr. Blissett
<i>Earl of Essex.</i>			Lewis . . . . .	Mr. Blissett . .	Mr. Warrell, Jr
Essex . . . . .	Mr. Wignell . .	Mr. Chalmers	De Courcy . . .	Mr. Moreton	Mr. Fox
Southampton .	Mr. Moreton . .	Mr. Marshall	<i>Inkle and Yarico.</i>		
Raleigh . . . .	Mr. Harwood	Mr. Fox	Inkle . . . . .	Mr. Marshall	Mr. Chambers
Lieutenant . . .	Mr. Beete . . .	Mr. Warrell	Curry . . . . .	Mr. Whitlock	Mr. Green
Lady Rutland .	Mrs. Whitlock	Mrs. Marshall	Medium . . . . .	Mr. Francis . .	Mr. Warrell
Nottingham . .	Mrs. Shaw . . .	Mrs. Francis	Campley . . . .	Mr. Moreton	Mr. Darley, Jr
<i>English Merchant.</i>			Trudge . . . . .	Mr. Wignell . .	Mr. Francis
Douglas . . . .	Mr. Whitlock	Mr. Green	Planter . . . . .	Mr. Beete . . .	Mr. Blissett
Spatter . . . .	Mr. Wignell . .	Mr. Chambers	Yarico . . . . .	Mrs. Marshall	Mrs. Warrell
Owen . . . . .	Mr. Green	Mr. Warrell	Narcissa . . . .	Mrs. Oldmixon	Mrs. Green
La France . . .	Mr. Harwood	Mr. Blissett	Wowski . . . . .	Miss Oldfield	Mrs. Oldmixon
Officer . . . . .	Mr. Warrell . .	Mr. Morgan	Patty . . . . .	Mrs. Shaw . . .	Mrs. Hervey
Amelia . . . . .	Mrs. Marshall	Mrs. Chambers	<i>Irishman in London.</i>		
Mrs. Goodman	Mrs. Shaw . . .	Mrs. Hervey	Capt. Seymour	Mr. Green . . .	Mr. Fox
<i>Farmer.</i>			Colloney . . . .	Mr. Moreton	Mr. Darley, Jr
Jemmy Jumps.	Mr. Bates . . .	Mr. Chambers	Delaney . . . .	Mr. Marshall	Mr. Green
<i>George Barnwell.</i>			Edward . . . . .	Mr. Harwood	Mr. Moreton
Thoroughgood .	Mr. Whitlock	Mr. Morris	<i>Love a la Mode.</i>		
Uncle . . . . .	Mr. Wignell . .	Mr. Warrell	Sir Callaghan .	Mr. Whitlock	Mr. Marshall
Barnwell . . . .	Mr. Moreton	Mr. Fox	Squire Groom . .	Mr. Marshall	Mr. Chalmers
Gaoler . . . . .	Mr. Warrell . .	Mr. Morgan	Sir Theodore . .	Mr. Beete . . .	Mr. Warrell



who was probably the wife of the great *Farmer Blackberry*, occurs in the bills for the first and last time as *Cicely* in the "Quaker." The two members of the company who profited most by the changes in the casts were Mr. Blissett and Mrs. Doctor. The former obtained a number of Bates' parts among others, and the latter succeeded to some of the previous parts of Mrs. Rowson. This season Mrs. Oldmixon

CONTRASTED CASTS—BALTIMORE CHANGES, 1796.

PLAYS.	1794-6.	Balt.	PLAYS.	1794-6.	Balt.
<i>Love in a Village.</i>			Thomas . . . Mr. Warrell . . Mr. Darley, Jr		
Sir William . . . Mr. Morris . . Mr. Warrell			Mrs. Cockletope . Mrs. Shaw . . Mrs. Francis		
Meadows . . . Mr. Marshall . Mr. Chambers			Mrs. Camomile . Mrs. Rowson . Mrs. Doctor		
Woodcock . . . Mr. Bates . . . Mr. Morris			Belinda . . . Mrs. Cleveland . Miss Oldfield		
Deborah . . . Mrs. Shaw . . . Mrs. Doctor			Nan . . . Mrs. Solomon . Mrs. Hervey		
Rosetta . . . Mrs. Marshall . Mrs. Oldmixon			Flounce . . . Mrs. Bates . . Mrs. Green		
Madge . . . Miss Broadhurst . Mrs. Green			Betty . . . Miss Oldfield . Miss Milbourne		
<i>Lucky Escape.</i>			<i>Mountaineers.</i>		
Jack . . . Mr. Warrell . . Mr. Warrell, Jr			Violet . . . Mr. Green . . Mr. Fox		
Will Babler . . Mr. Lege . . Mr. Mitchell			Roque . . . Mr. Wignell . . Mr. Rowson		
Peggy . . . Mrs. De Marque . Miss Rowson			Bulcazin . . . Mr. Whitlock . Mr. Green		
Sally . . . Miss Gilaspie . Miss Solomon			Ganem . . . Mr. Beete . . Mr. Warrell, Jr		
<i>Maid of the Oaks.</i>			Sadi . . . Mr. Harwood . Mr. Chambers		
Dupely . . . Mr. Moreton . Mr. Chambers			Zorayda . . Mrs. Whitlock . Mrs. Warrell		
<i>Married Man.</i>			<i>My Grandmother.</i>		
Sir John . . . Mr. Wignell . . Mr. Chambers			Woodley . . . Mr. Darley . . Mr. Darley, Jr		
Mr. Classick . . Mr. Marshall . Mr. Morris			Gossip . . . Mr. Bates . . Mr. Chambers		
Tradewell . . . Mr. Bates . . Mr. Blissett			Souffrance . . Mr. Harwood . Mr. Blissett		
Dorimant . . . Mr. Green . . Mr. Fox			Tom . . . Mr. Blissett . . Master Warrell		
William . . . Mr. Blissett . . Mr. Warrell, Jr			Charlotte . . Miss Broadhurst . Mrs. Warrell		
Lady Classick . Mrs. Marshall . Mrs. Chambers			<i>No Song No Supper.</i>		
<i>Midnight Hour.</i>			Frederick . . . Mr. Marshall . Mr. Darley, Jr		
General . . . Mr. Harwood . Mr. Blissett			Endless . . . Mr. Harwood . Mr. Francis		
Matthias . . . Mr. Blissett . . Mr. Morgan			Dorothy . . . Mrs. Shaw . . Mrs. Rowson		
Julia . . . Mrs. Francis . Mrs. Hervey			<i>Poor Soldier.</i>		
Flora . . . Mrs. Whitlock . Mrs. Francis			Fitzroy . . . Mr. Moreton . Mr. Darley		
<i>Miser.</i>			Patrick . . . Mr. Harwood . Mr. Francis		
Lovegold . . . Mr. Bates . . Mr. Green			Norah . . . Miss Milbourne . Mrs. Warrell		
Frederick . . . Mr. Marshall . Mr. Fox			<i>Provoked Husband.</i>		
Clerimont . . . Mr. Green . . Mr. Warrell, Jr			Lord Townly . Mr. Whitlock . Mr. Chalmers		
Ramillie . . . Mr. Wignell . . Mr. Chambers			Manly . . . Mr. Green . . Mr. Chambers		
Furnish . . . Mr. Beete . . Mr. Morgan			Lady Wronghead . Mrs. Shaw . Mrs. Francis		
Mrs. Wisely . . Mrs. Rowson . Mrs. Doctor			Myrtilia . . . Mrs. Rowson . Mrs. Hervey		
Whedle . . . Mrs. Solomon . Miss Milbourne			<i>Purse.</i>		
<i>Mock Doctor.</i>			Baron . . . Mr. Green . . Mr. Warrell		
Sir Jasper . . . Mr. Beete . . Mr. Morgan			Theodore . . . Mr. Moreton . Mr. Fox		
Gregory . . . Mr. Bates . . Mr. Morris			Edmund . . . Mr. Marshall . Mr. Darley, Jr		
Davy . . . Mr. Morgan . . Mr. Solomon			Steady . . . Mr. Harwood . Mr. Chambers		
<i>Modern Antiques.</i>			Page . . . Miss Solomon . Miss Sully		
Joey . . . Mr. Bates . . Mr. Blissett					
Napkin . . . Mr. Blissett . . Mr. Warrell					

appeared for the first time as *Mrs. Malaprop* in the "Rivals." These casts indicate the peripatetic tendencies of American players even at that early period. After leaving the South, Mr. and Mrs. Chambers and Miss Sully had been in Boston for a season, and the principal actors of Wignell's first company were to become the main support of the Boston and Charleston theatres during the rest of the century.

## CONTRASTED CASTS—BALTIMORE CHANGES, 1796.

PLAYS.	1794-6.	Balt.	PLAYS.	1794-6.	Balt.
<i>Quaker.</i>			<i>Spoiled Child.</i>		
Steady . . . . Mr. Harwood . Mr. Chalmers			Old Pickle . . . Mr. Harwood . Mr. Green		
Solomon . . . . Mr. Bates . . Mr. Francis			Maria . . . . Mrs. Francis . . Miss Milbourne		
Lubin . . . . Mr. Marshall . Mr. Chambers			Susan . . . . Mrs. Green . . Miss Rowson		
Gillian . . . . Mrs. Marshall . Mrs. Doctor			<i>Tempest.</i>		
Floretta . . . . . Mrs. Oldmixon			Alonzo . . . . Mr. Whitlock . Mr. Green		
Cicily . . . . Miss Solomon . Mrs. Darley			Ferdinand . . . Mr. Moreton . Mr. Fox		
<i>Rivals.</i>			Prospero . . . . Mr. Green . . Mr. Chambers		
Capt. Absolute . Mr. Moreton . Mr. Chambers			Gonzalo . . . . Mr. Beete . . Mr. Morgan		
Faulkland . . . Mr. Wignell . Mr. Moreton			Hippolito . . . Mr. Warrell, Jr. Mrs. Francis		
Acres . . . . Mr. Bates . . Mr. Francis			Stephano . . . Mr. Harwood . Mr. Francis		
Sir Lucius . . . Mr. Whitlock . Mr. Green			Dorinda . . . Mrs. Marshall . Mrs. Chambers		
Fag . . . . Mr. Marshall . Mr. Warrell, Jr.			<i>Village Lawyer.</i>		
David . . . . Mr. Francis . . Mr. Blissett			Scout . . . . Mr. Harwood . Mr. Green		
Mrs. Malaprop . Mrs. Shaw . . Mrs. Oldmixon			Sheepface . . . Mr. Bates . . Mr. Blissett		
Lydia . . . . Mrs. Marshall . Mrs. Chambers			Mrs. Scout . . . Mrs. Rowson . Mrs. Francis		
Lucy . . . . Mrs. Hervey . Mrs. Doctor			Kate . . . . Mrs. Bates . . Mrs. Doctor		
<i>Road to Ruin.</i>			<i>West Indian.</i>		
Dornton . . . . Mr. Whitlock . Mr. Green			Capt. Dudley . Mr. Beete . . Mr. Warrell		
Harry Dornton . Mr. Green . . Mr. Moreton			Maj. O'Flaherty . Mr. Whitlock . Mr. Green		
Sulky . . . . Mr. Francis . . Mr. Rowson			Fulmer . . . . Mr. Green . . Mr. Blissett		
Silky . . . . Mr. Bates . . Mr. Francis			Lady Rusport . Mrs. Shaw . . Mrs. Rowson		
Goldfinch . . . Mr. Harwood . Mr. Chalmers			Louisa Dudley . Mrs. Francis . . Mrs. Green		
Milford . . . . Mr. Beete . . Mr. Fox			Mrs. Fulmer . . Mrs. Rowson . Mrs. Solomon		
Mrs. Warren . Mrs. Shaw . . Mrs. Rowson			<i>Widow's Vow.</i>		
<i>Robinson Crusoe.</i>			Marquis . . . . Mr. Moreton . Mr. Fox		
Crusoe . . . . Mr. Bates . . Mr. Chambers			<i>Wonder.</i>		
<i>Romeo and Juliet.</i>			Don Lopez . . . Mr. Finch . . Mr. Warrell		
Mercutio . . . . Mr. Wignell . . Mr. Chalmers			Frederick . . . Mr. Green . . Mr. Fox		
Tybalt . . . . Mr. Harwood . Mr. Fox			Col. Briton . . Mr. Fennell . . Mr. Green		
Friar Laurence . Mr. Whitlock . Mr. Chambers			Gibby . . . . Mr. Bates . . Mr. Blissett		
<i>Rule a Wife and Have a Wife.</i>			Lissardo . . . Mr. Harwood . Mr. Chambers		
Medina . . . . Mr. Whitlock . Mr. Green			Alguazil . . . Mr. Warrell . . Mr. Mitchell		
Don Juan . . . Mr. Green . . Mr. Fox			Violante . . . Mrs. Whitlock . Mrs. Morris		
Sancho . . . . Mr. Beete . . Mr. Warrell, Jr.			Isabella . . . Mrs. Francis . . Mrs. Warrell		
Copper Captain . Mr. Harwood . Mr. Chalmers			Flora . . . . Mrs. Shaw . . Mrs. Francis		
Lopez . . . . Mr. Mitchell . . Mr. Morgan			Inez . . . . Mrs. Rowson . Mrs. Hervey		
Lorenzo . . . . Mr. Warrell, Jr. Mr. Mitchell			<i>Zara.</i>		
Margaretta . . Mrs. Shaw . . Mrs. Rowson			Lusignan . . . Mr. Whitlock . Mr. Green		
			Chatillon . . . Mr. Green . . Mr. Morris		
			Orasmin . . . Mr. Beete . . Mr. Fox		
			Zara . . . . Mrs. Whitlock . Mrs. Marshall		

In some respects the Baltimore season of 1796 was distinctive. A number of the earlier pieces played by the company was revived,

<p>ANIMAL MAGNETISM.</p> <hr/> <p>Marquis . . . . . Mr. Moreton          La Fleur . . . . . Mr. Green          Doctor . . . . . Mr. Francis          Picard . . . . . Mr. Warrell          Francois . . . . Mr. Warrell, Jr          Jeffery . . . . . Mr. Blissett          Constance . . . . Mrs. Green          Lisette . . . . . Mrs. Francis</p>	<p>including the          "Haunted Tower," "Love in a Village," "Modern Antiques" and the "Wonder," and Mrs. Inchbald's "Animal Magnetism" and O'Keefe's "Wild Oats" were produced for the first time by these players. The cast of the latter, it will be observed, included Mr. Bates and Mr. and Mrs. Marshall. We now have besides the first preserved cast of "Othello" with Fennell once more in the</p>	<p>WILD OATS.</p> <hr/> <p>Sir George Thunder . Mr. Bates          Rover . . . . . Mr. Chalmers          Harry . . . . . Mr. Marshall          John Dory . . . . . Mr. Green          Banks . . . . . Mr. Morris          Gammon . . . . . Mr. Rowson          Ephraim Smooth . Mr. Blissett          Sim . . . . . Mr. Francis          Twitch . . . . . Mr. Darley, Jr          Lamp . . . . . Mr. Warrell          Trap . . . . . Mr. Mitchell          Landlord . . . . . Mr. Morgan          Sailor . . . . . Mr. Solomon          Waiter . . . . . Master Warrell          Midge . . . . . Mr. Warrell, Jr          Lady Amaranth . Mrs. Marshall          Jane . . . . . Mrs. Francis          Amelia . . . . . Mrs. Hervey</p>
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Francis' pantomime, "Rural Merriment," originally produced in

<p>OTHELLO.</p> <hr/> <p>Othello . . . . . Mr. Fennell          Cassio . . . . . Mr. Moreton          Iago . . . . . Mr. Green          Roderigo . . . . Mr. Francis          Montano . . . . . Mr. Fox          Duke . . . . . Mr. Warrell          Brabantio . . . . Mr. Morris          Gratiano . . . . Mr. Warrell, Jr          Ludovico . . . . Mr. Darley, Jr          Desdemona . . . . Mrs. Morris          Emelia . . . . . Mrs. Francis</p>	<p>Baltimore the          previous season. During the stay of the company in Baltimore Mr. Francis opened a dancing school in that city. In the meantime Mr. Wignell had returned with his reinforcements, and he carried the company back to Philadelphia to begin what proved to be the most brilliant theatrical campaign ever known in America.</p>	<p>RURAL MERRIMENT.</p> <hr/> <p>Toby Philpot . . . Mr. Francis          Lightfoot . . . . Mr. Doctor          Dick Chaunt . . Mr. Darley, Jr          Colin . . . . . Mr. Warrell, Jr          Landlord . . . . Mr. Warrell          Phoebe . . . . . Miss Milbourne</p>
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## CHAPTER XI.

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### THE BOSTON THEATRE, 1794-5.

CHARLES POWELL'S TWO SEASONS—THE FIRST BOSTON COMPANY—PRODUCTIONS—PAINE'S PROLOGUE—CASTS—THE BAKER FAMILY—THE COMPANY REORGANIZED—SECOND SEASON—MRS. SPENCER—"THE MEDIUM"—CHARLES POWELL'S RETIREMENT.

AFTER Joseph Harper's unsuccessful attempt to establish a theatre in Boston, in the Summer and Autumn of 1792, the friends of the drama were more persistent than ever in their efforts to have the obnoxious prohibitory act of 1750 repealed. They finally succeeded early in 1793, and on the 9th of April a meeting was held to open subscriptions for building a house for theatrical exhibitions. The number of shares was limited to 120 at \$50 per share, no one person being allowed more than two shares. The site selected was at the corner of Federal and Franklin Streets, where a commodious brick building 140 feet long, 61 feet wide and 40 feet in height, was speedily erected. The new theatre was plain and substantial, without architectural pretensions, with the exception of a colonnade in Federal Street. One of the first acts of the trustees was to appoint Charles Stuart Powell, who had played with Harper the previous year, sole manager, and early in June, 1793, it was announced that he would sail for England in a few days to engage a company for the new theatre. Unlike Mr. Henry, Powell found no Hodgkinson at Bath

eager to engage with him, nor, like Mr. Wignell, was he able to secure a force that would have been creditable even in London. His predecessors had exhausted the immediate supply of talent eligible for the American market. The company secured for the first season at the Boston Theatre comprised Mr. and Mrs. Powell, Mr. and Mrs. Baker, Miss Baker, Mr. and Mrs. Collins, Mr. and Mrs. Jones, Messrs. Bartlett, Kenny, Nelson and Snelling Powell, a brother of the manager, Mrs. Abbot and Miss Harrison, afterward Mrs. S. Powell. These were all without reputation in the country from which they came, and such fame as they afterward acquired was confined to America.

When Mr. Powell arrived with his company he found the theatre ready for occupation, and so he proceeded to begin his cam-

#### LIST OF PERFORMANCES.

1794.  
 Feb. 3—Gustavus Vasa . . . . . Brooke  
       Modern Antiques . . . . . O'Keefe  
       7—Same bill.  
       10—Belle's Stratagem . Mrs. Cowley  
       Farmer . . . . . O'Keefe  
       12—Busybody . . . . . Mrs. Centlivre  
       Midnight Hour . . Mrs. Inchbald  
       17—Natural Son . . . . Cumberland  
       Quaker . . . . . Dibdin  
       19—Barbarossa . . . . . Browne  
       Quaker.  
       24—Provoked Husband . . Vanbrugh  
       Midnight Hour.  
       26—Belle's Stratagem.  
       Farmer.  
       28—Child of Nature . Mrs. Inchbald  
       Agreeable Surprise . . O'Keefe  
 March 3—Foundling . . . . . Moore  
       Bon Ton . . . . . Garrick  
       5—Which is the Man? . Mrs. Cowley  
       Old Maid . . . . . Murphy  
       7—Wonder . . . . . Mrs. Centlivre  
       Quaker.

paign. The opening night was the 3d of February, 1794, with "Gustavus Vasa" and "Modern Antiques" as the initial productions. The season lasted until the 4th of July following. Probably no theatre in the United States was ever opened with so much formality and decorum. The rules and regulations adopted by the trustees were very elaborate and very strict. No infraction of them was allowed. Mr. John Hastings, the box-keeper, inadvertently let a few places in the boxes before the official announce-

ment of the opening night was made. For this he was hauled over the coals in the *Mercury*, and Mr. Powell apologized in a card, as did Hastings also. For the preservation of order both within and without the theatre a Master of Ceremonies was appointed. That this office was considered one of great dignity is apparent from the fact that Col. John S. Tyler was appointed to fill it, and so highly were Colonel Tyler's services appreciated that he was accorded the first regular benefit of the season. Not only was a master of ceremonies appointed to see that those who had taken seats should be accommodated according to contract, to direct the manner of setting down and taking up those who came to the playhouse in carriages, and to suppress "all kinds of disorder and indecorum," but the trustees reserved to themselves the power of dismissing any performer either on the stage or in the orchestra—

- Mar. 10—Provoked Husband.  
 Rosina . . . . . Mrs. Brooke  
 12—George Barnwell . . . . . Lillo  
 Agreeable Surprise.  
 14—She Stoops to Conquer . Goldsmith  
 Old Maid.  
 17—Jane Shore . . . . . Rowe  
 Modern Antiques.  
 19—Natural Son.  
 Farmer.  
 21—Douglas . . . . . Home  
 Who's the Dupe? . Mrs. Cowley  
 24—School for Scandal . . Sheridan  
 Rosina.  
 26—Revenge . . . . . Moore  
 Agreeable Surprise.  
 31—West Indian . . . . . Cumberland  
 Citizen . . . . . Murphy
- April 2—Bold Stroke for a Wife  
 Mrs. Centlivre  
 Miller of Mansfield . . Dodsley  
 4—George Barnwell.  
 Ways and Means . . Colman, Jr  
 8—Chapter of Accidents . Miss Lee  
 11—Chapter of Accidents.  
 Midas . . . . . O'Hara  
 14—Love in a Village . . Bickerstaff  
 Miss in Her Teens . . . Garrick  
 16—Child of Nature.  
 Midas.  
 18—Hamlet . . . . . Shakspeare  
 Barnaby Brittle . . . . . Betterton  
 21—Hamlet.  
 Barnaby Brittle.  
 23—Bold Stroke for a Wife.  
 Padlock . . . . . Bickerstaff  
 25—Chapter of Accidents.  
 Midas.  
 28—Romeo and Juliet . . Shakspeare  
 All in Good Humor . . . Oulton  
 30—School for Scandal.  
 Midas.
- May 2—Richard III . . . . . Shakspeare  
 All in Good Humor.  
 5—Twelfth Night . . . . . Shakspeare  
 Padlock.

- May 7—Foundling.  
Quaker.  
9—Inkle and Yarico . . . Colman, Jr  
Bon Ton.  
12—Inkle and Yarico.  
Bon Ton.  
14—Mourning Bride . . . Congreve  
Lying Valet . . . . . Garrick  
(For Prisoners in Algiers.)  
16—Inkle and Yarico.  
Who's the Dupe?  
19—Child of Nature.  
Agreeable Surprise.  
(Benefit of Master of Ceremonies.)  
21—West Indian.  
Citizen.  
(Mr. Collins' benefit.)  
23—Drummer . . . . . Addison  
Rosina.  
(Miss Baker's benefit.)  
26—Revenge.  
Virgin Unmasked . . . Fielding  
28—Inkle and Yarico.  
Poor Soldier . . . . . O'Keefe  
30—Wonder.  
Midas.
- June 2—Chapter of Accidents.  
Poor Soldier.  
(Mr. Kenny's benefit.)  
4—Romeo and Juliet.  
No Song No Supper . . . Hoare  
(Mr. S. Powell's benefit.)  
6—Belle's Stratagem.  
Waterman . . . . . Dibdin  
(Mr. Nelson's benefit.)  
9—Merchant of Venice . Shakspeare  
Son-in-Law . . . . . O'Keefe  
(Mrs. Powell's benefit.)  
11—Clandestine Marriage  
Garrick and Colman  
Ways and Means.  
(Miss Harrison's benefit.)  
13—Which is the Man?  
Animal Magnetism, Mrs. Inchbald  
(Mrs. Jones' benefit.)

a power to be exercised in the form of a request to the manager. Singularly enough, the first complaint was made against the manager himself. On the 18th of March a correspondent wrote to the *Mercury* charging Mr. Powell with improper conduct toward Mrs. Abbot, a charge that he indignantly resented in the *Centinel*. Mrs. Abbot was the leading singer—*Rosetta* in "Love in a Village," *Leonora* in the "Padlock," *Molly Maybush* in the "Farmer," and *Margaretta* in "No Song No Supper." She seems to have been too gay for a community unused to the free manners of an easy-going actress, and she left the Boston stage at the close of the first season. There was probably no occasion to discipline the gentlemen in the orchestra. On the other hand, there was difficulty in restraining them from dismissing themselves. Their situation was not an enviable one. As early as the 20th of February the musicians

printed a card in the newspapers begging the thoughtless or ill-disposed not to throw apples, stones and other missiles into the orchestra. While the brutality toward the orchestra indicated by this appeal was not confined to Boston, but was equally characteristic of New York and Philadelphia, the Boston gallery audience was the only one in the country at the time that assaulted the musicians merely for the sake of assaulting them. This reprehensible conduct emanated from a class that has

entirely passed away—a class that Mrs. John Adams was, perhaps, justified in calling the “mobility.” Some of the strictures upon the management from the better part of the patrons of the Boston Theatre are equally surprising. There was a loud complaint, for instance, that an old actor who had journeyed to Boston from a far country had been refused employment in the theatre. Between newspaper suggestions and strictures, and the quarrels and jealousies in his theatrical family, the manager had a lively time from the outset.

A preliminary address was, of course, a necessary incident of the opening, and a gold medal was offered as a prize by the proprietors for a poem suited to the occasion. There was a number of competitors, and the “rejected addresses” would themselves have filled a volume of verse. The prize was adjudged to Thomas Paine, a son of

- June 16—Rivals . . . . . Sheridan  
(Mr. Bartlett's benefit.)  
18—Inkle and Yarico.  
Son-in-Law.  
(Mrs. Abbot's benefit.)  
23—Grecian Daughter . . . . Murphy  
Old Maid.  
(Mrs. Baker's benefit.)  
25—Natural Son.  
Hunt the Slipper . . . . Knapp  
Examination of Dr. Last . Foote  
(Mr. Jones' benefit.)  
27—Road to Ruin . . . . . Holcroft  
Irish Tailor.  
(Mrs. Collins' benefit.)  
30—Three Weeks After Marriage  
Murphy  
Waterman.  
All the World's a Stage . Jackman  
(Mr. Baker's benefit.)  
July 4—Liar . . . . . Foote  
Poor Soldier.  
(Mr. Powell's benefit.)



Robert Treat Paine, one of the signers of the Declaration of Independence. This Prologue<sup>1</sup> was recited by Mr. Powell, who at his entry was received with a cordial welcome. Mr. Paine was a very young man. He had been carefully educated according to the classical methods of the time, and his smooth but pedantic verse shows the measure of his training. He was the first American youth to set him-

<sup>1</sup> PROLOGUE.

When first o'er Athens learning's dawning  
ray  
Gleamed the dim twilight of the Attic day,  
To charm, improve the hours of state repose,  
The deathless father of the drama rose.  
No gorgeous pageantry adorned the show,  
The plot was simple and the scene was low;  
Without the wardrobe of the Graces dress'd,  
Without the mimic blush of art caress'd,  
Heroic virtue held her throne secure,  
For vice was modest and ambition poor.  
But soon the muse, by nobler ardors fir'd,  
To loftier heights of scenic verse aspir'd;  
From useful life her comic fable rose,  
And curbless passions form'd the tale of woes;  
For daring drama heav'n itself explor'd,  
And gods descending trod the Grecian board;  
Each scene expanding through the temple  
swell'd,  
Each bosom acted what each eye beheld;  
Warm to the heart each chymic fiction stole,  
And purg'd, by moral alchemy, the soul.  
Hence artists grac'd and heroes nerv'd the  
age,  
The sons or pupils of a patriot stage;  
Hence in this forum of the virtues fir'd,  
Hence in this school of eloquence inspir'd,  
With bolder crest the dauntless warrior strode;  
With nobler tongue the ardent statesman  
glow'd;  
And Athens reign'd Minerva of the globe;  
First in the helmet, fairest in the robe.

In arms she triumph'd, as in letters shone,  
Of taste the palace, and of war the throne.

But lo! where rising in majestic flight,  
The Roman eagle sails the expanse of light!  
His wings, like heaven's vast canopy, unfurl'd,  
Spread the broad plumage o'er the subject  
world.

Behold! he soars where golden Phœbus rolls,  
And, perching on his car, o'erlooks the poles.  
Far, as revolves the chariot's radiant way,  
He wafts his empire o'er the tide of day;  
From where it rolls on yon bright sea of suns,  
To where in light's remotest ebb it runs.

The globe, half ravag'd by the storm of war,  
The gates of Greece admit the victor's car;  
Chain'd to his wheels is captive science led,  
And taste, transplanted, blooms at Tiber's  
head.

O'er the rude minds of empire's hardy race  
The op'ning pupil beam'd of letter'd grace;  
With charms so sweet the houseless drama  
smil'd,

That Rome adopted Athens' orphan child.  
Fledg'd by her hand, the Mantuan swan as-  
pir'd;

Aw'd by her power, e'en Pompey's self re-  
tir'd;

Sheath'd was the sword by which the world  
had bled,

And Janus blushing to his temple fled.

The globe's proud butcher grew humanely  
brave;

Earth stanch'd her wounds, and ocean hush'd  
his wave.

self up as a professional dramatic critic; he was the first American journalist to go to the devil, allured by the lime-light of the stage. At a later period Mr. Paine, who had his name changed from Thomas to Robert Treat Paine, Jr., by the Massachusetts Legislature because he wanted a Christian name, married Miss Baker, of the theatre, whom he neglected for other actresses. Dunlap sketched him under a thin

At length, like huge Enceladus depress'd,  
Groaning with slavery's mountain on their  
breast,

The supine nations struggled from disgrace;  
And Rome, like Etna, totter'd from her base.

Thus set the sun of intellectual light,  
And, wrapt in clouds, lower'd on the Gothic  
night.

Dark gloom'd the storm—the rushing torrent  
pour'd,

And wide the deep Cimmerian deluge  
shower'd;

E'en learning's loftiest hills were cover'd  
o'er,

And seas of dulness roll'd without a shore.

Yet ere the surge Parnassus' top o'erflow'd,  
The banish'd muses fled their blest abode.

Frail was their ark the heaven-topped seas to  
brave,

The wind their compass, and their helm the  
wave;

No port to cheer them, and no star to guide,  
From clime to clime they rov'd the billowy  
tide;

At length, by storms and tempests wafted o'er,  
They found an Ararat on Albion's shore.

Yet long so sterile prov'd the ravag'd age,  
That scarcely seem'd to vegetate the stage;  
Nature, in dotage, second childhood mourn'd,  
And to her infant cradle had return'd.

But hark! her mighty rival sweeps the  
strings—

Sweet Avon, flow not—'tis thy Shakspeare  
sings!

With Blanchard's\* wing, in fancy's heaven he  
soars;

With Herschel's eye another world explores!  
Taught by the tones of his melodious song,  
The scenic muses tun'd their barbarous  
tongue;

With subtle powers the crudest soul refin'd,  
And warm'd the Zembla of the frozen mind.  
The world's new queen, Augusta, own'd their  
charms,

And clasp'd the Grecian nymphs in British  
arms.

Then shone the drama with imperial art,  
And made a province of the human heart.  
What nerve of verse can sketch th' ecstatic  
view

When she and Garrick sigh'd their last adieu!  
Description but a shadow's shade appears,  
When Siddons looks a nation into tears!

But ah! while thus unrival'd reigns the muse,  
Her soul o'erflows, and grief her face bedews;  
Sworn at the altar proud oppression's foe,  
She weeps indignant for her Britain's woe.

Long has she cast a fondly wishful eye  
On the pure climate of this western sky;  
And now while Europe bleeds at every vein,  
And pinion'd forests shake the crimson'd  
main;

While Gallia, wall'd by foes, collected stands,  
And hurls her thunders from a hundred  
hands;

Lur'd by a clime, where—hostile arms afar—  
Peace rolls luxurious in her dove-drawn car;

\* A noted balloonist.

disguise as one of the characters in his theatrical novel, "The Water Drinker." Many of his criticisms were included in a volume of his writings in prose and verse, published after his death, Boston, 1812. An opponent of the theatre published a prologue in the newspapers, taking as its motto one of Mr. Paine's lines, "Apollo consecrates thy

Where freedom first awoke the human mind,  
And broke th' enchantment which enslav'd  
mankind;

Behold, Apollo seeks this liberal plain,  
And brings the Thespian goddess in his train.  
Oh, happy realm, to whom are richly given  
The noblest bounties of indulgent heaven;  
For whom has earth her wealthiest mine be-  
stow'd,

And commerce bridg'd old ocean's broadest  
flood!

To you, a stranger guest, the drama flies,  
An angel wanderer in a pilgrim's guise!  
To charm the fancy and to feast the heart,  
She spreads the banquet of the scenic art.  
By you supported, shall her infant stage  
Portray, adorn and regulate the age.  
When faction rages with intemperate sway,  
And gray-hair'd vices shame the face of day,  
Drawn from their covert to th' indignant pit,  
Be such the game to stock the park of wit;  
That park where genius all his shafts may  
draw,

Nor dread the terrors of a forest law.  
But not to scenes of 'pravity confin'd,  
Here polish'd life an ample field shall find;  
Reflected here, its fair perspective, view  
The stage, the camera—the landscape, you.

Ye lovely fair, whose circling beauties shine  
A radiant galaxy of charms divine;  
Whose gentle hearts those tender scenes ap-  
prove,

Where pity begs, or kneels adoring love;  
Ye sons of sentiment, whose bosoms fire  
The song of pathos and the epic lyre;

Whose glowing souls with tragic grandeur  
rise,

When bleeds a hero or a nation dies;

And ye, who thron'd on high a synod sit,  
And rule the lofty atmosphere of wit;  
From whom a flash of comic lightning draws  
A bursting thunder-clap of loud applause;  
If here those eyes, whose tears, with peerless  
sway

Have wept the vices of an age away;

If here those lips, whose smiles, with magic  
art,

Have laugh'd the foibles from the cheated  
heart;

On mirth's gay cheek can one gay dimple  
light;

In sorrow's breast one passion'd sigh excite:  
With nobler streams the buskin's grief shall  
fall;

With pangs sublimer throb this breathing  
wall;

Thalia, too, more blithe, shall trip the stage,  
Of care the wrinkles smooth, and thaw the  
veins of age.

And now, thou dome, by Freedom's patrons  
rear'd,

With beauty blazon'd and by taste rever'd;

Apollo consecrates thy walls profane,—

Hence be thou sacred to the muses' reign!

In thee three ages shall in one conspire;

A Sophocles shall swell his chaste'n'd lyre;

A Terence rise in native charms serene;

A Sheridan display the perfect scene:

And Athens, Rome, Augusta, blush to see

Their virtues, beauty, grace, all shine—com-  
bin'd in thee.

walls profane." This was, at least, equal in literary merit to Mr. Paine's poem—it was not nearly so long as the prologue actually recited, and but for the "ifs" that implied immorality, it would have been more appropriate to the occasion—

If, borne from far, the wit of Albion's race,  
As dissolute as gay, these walls disgrace;  
If foreign brogues and foreign manners strive  
Your speed to dictate, and the *ton* to give;  
If alien vices, here unknown before,  
Come, shameless, to pollute Columbia's shore;  
\* \* \* \* \*  
O, may the lightning rend these walls profane,  
And desolation o'er the ruins reign.

The theatre as a school of vice was an assumption that at that time was generally answered by the counter-assumption that a well-regulated stage was a school of virtue. That, in fact, the playhouse was simply a place for intellectual amusement that would only reflect its environment, was a view of the subject seldom urged. But the management of the Boston Theatre certainly showed the highest respect for religion and its temples; and when the Rev. Jeremiah Belknap, D.D., chose to lecture in the church in Federal Street on a play-

GUSTAVUS VASA.	night the Federal Street playhouse was closed. The choice of the opening play, "Gustavus Vasa," a hundred years later would have been considered inadmissible, but in the first decade of the	MODERN ANTIQUES.
Gustavus . . . . . Mr. Baker		Mr. Cockletop . . . Mr. Jones
Trollio . . . . . Mr. Jones		Frank . . . . . Mr. S. Powell
Adolphus . . . . . Mr. Collins		Napkin . . . . . Mr. Collins
Anderson . . . . . Mr. Nelson		Hearty . . . . . Mr. Nelson
Laertes . . . . . Mr. Bartlett		Joey . . . . . Mr. Baker
Christiern . . . . . Mr. Powell		Mrs. Cockletop . . Miss Baker
Arvida . . . . . Mr. S. Powell		Mrs. Camomile . . Mrs. Baker
Sivard . . . . . Mr. Kenny		Nan . . . . . Mrs. Jones
Christina . . . . Miss Harrison		Belinda . . . . . Mrs. Collins
Mariana . . . . . Mrs. Jones		
Augusta . . . . . Mrs. Baker		
Child . . Miss Cordelia Powell		
(First appearance on any stage.)		

Republic it was somehow considered typical of American patriotism. "Modern Antiques," the afterpiece, a merry farce by O'Keefe, first acted at Covent Garden in 1789, was a happier selection, especially as this was its first production in America. One of the Boston critics said that as *Christiern* Mr. Powell added to his previous reputation; as *Gustavus* Mr. Baker was all that could be expected; and as *Arvida* Mr. S. Powell was true to nature and made a deep and favorable impression. The ladies were received with greater warmth. Of Miss Harrison as *Christina* the critic declared it might be said, "Majestic was her form—her every action dignity and grace;" Mrs. Jones' part could not have been better filled, and Mrs. Baker's dignity of character, propriety of action and maternal tenderness at once charmed and affected. In the farce, too, the commendation was hearty. Jones as *Cockletop* appeared a genuine son of the sock; Baker as *Joey* "made the muscles of every face vibrate in unison with his own;" S. Powell displayed the genteel comedian to great advantage; and Mrs. Collins appeared to possess the *naivete* of a live actress. Miss Baker was praised for the graces of an elegant person and beauty of features, but regret was expressed that the amiable modesty of the woman proved a barrier to the fine accomplishments of the actress.

MIDNIGHT HOUR.	Among the	NATURAL SON.
Marquis . . . . Mr. S. Powell	pieces produced	Sir Jeffrey Latimer . Mr. Baker
Sebastian . . . . Mr. Powell	at the Boston	Blushenly . . . . Mr. Bartlett
Nicholas . . . . Mr. Jones	Theatre this	Jack Hastings . . Mr. S. Powell
Ambrose . . . . Mr. Collins	season there	Major O'Flaherty . Mr. Collins
Matthias . . . . Mr. Kenny	were six that an-	Dumps . . . . . Mr. Jones
Don Guzman . . . Mr. Baker	ticipated by their	David . . . . . Mr. Kenny
Julia . . . . . Miss Baker	first performance in Boston	Rueful . . . . . Mr. Powell
Cicely . . . . . Mrs. Baker	their American	Lady Paragon . Miss Harrison
Flora . . . . . Mrs. Powell		Penelope . . . . Mrs. Abbott
		Mrs. Phoebe Latimer, Mrs. Baker

production both in Philadelphia and New York. These, taking them in the order of their presentation, were Mrs. Inchbald's "Midnight Hour," a well-contrived and pleasant entertainment from a French piece by M. Damaniant; Cumberland's "Natural Son," a comedy very lively and entertaining in the first and second acts, but in consequence of forced incidents and embarrassing situations a trial to the patience of an audience in the remaining three; "Barnaby Brittle," originally

## BARNABY BRITTLE.

Barnaby Brittle . . . Mr. Jones  
Sir Peter Pride . . . Mr. Kenny  
Jeremy . . . . . Mr. S. Powell  
Lovemore . . . . . Mr. Bartlett  
Jeffrey . . . . . Mr. Nelson  
Clodpole . . . . . Mr. Baker  
Mrs. Brittle . . . Miss Harrison  
Lady Pride . . . . Mrs. Baker  
Damaris . . . . . Mrs. Collins

presented for

Mr. Quick's benefit at Covent  
Garden in 1781,  
a farce taken  
from Betterton's  
"Amorous Wi-

## SON-IN-LAW.

Old Cranky . . . . Mr. Kenny  
Bowkitt . . . . . Mr. Jones  
Orator Mum . . . . Mr. Powell  
Vinegar . . . . . Mr. S. Powell  
Idle . . . . . Mr. Baker  
Bouquett . . . . . Mr. Collins  
Sig. Arionelli . . . Mr. Bartlett  
Cecilia . . . . . Mrs. Abbott

dow," but based on Moliere's "George Dandin;" Oulton's "All in Good Humor," a little piece in one act, light in texture but entertain-

## ALL IN GOOD HUMOR.

Chagrin . . . . . Mr. Baker  
Squire Hairbrain . Mr. S. Powell  
Bellamy . . . . . Mr. Bartlett  
Robin . . . . . Mr. Jones  
Crop . . . . . Mr. Nelson  
Mrs. Chagrin . . . Mrs. Baker  
Sophia . . . . . Miss Baker  
Dorothy . . . . . Mrs. Abbot

ing; O'Keefe's

"Son-in-Law,"  
one of his most  
successful musical  
farces; and  
Mrs. Inchbald's

## ANIMAL MAGNETISM.

Doctor . . . . . Mr. Jones  
Marquis . . . . . Mr. Bartlett  
Jeffrey . . . . . Mr. S. Powell  
Picard . . . . . Mr. Kenny  
La Fleur . . . . . Mr. Powell  
Constance . . . . Miss Harrison  
Lissette . . . . . Mrs. Jones

"Animal Magnetism," from the French, intended to ridicule hypnotism as then received. To these may be added the "Irish Tailor," presented for Mrs. Collins' benefit with Collins as *Roger McStrong*, Bartlett as *Captain Bounce*, and Miss Baker as *Betty*. In these casts are the names of a number of performers who were in neither of the pieces on the opening night—Mr. Bartlett, of whom one of the critics

said he was new to the stage, young, extremely modest and knew his parts; Mrs. Powell, a happy acquisition, easy, natural and engaging; Mrs. Jones, modest, delicate and amiable; and Mrs. Abbot, "a siren of whose style of singing we could have formed no idea." Apparently, the siren had already begun to practise a siren's arts, for the critic added, "We trust her propriety of conduct will confirm the admiration her wonderful powers have excited."

The number of casts printed in the newspapers or otherwise accessible was unusually large. Arranged below in alphabetical order,

## BOSTON THEATRE CASTS—FIRST SEASON.

## AGREEABLE SURPRISE.

Sir Felix Friendly . . Mr. Kenny  
Compton . . . . . Mr. Collins  
Eugene . . . . . Mr. Bartlett  
Chicane . . . . . Mr. Nelson  
Thomas . . . . . Mr. Baker  
John . . . . . Mr. S. Powell  
Lingo . . . . . Mr. Jones  
Laura . . . . . Mrs. Abbot  
Mrs. Cheshire . . . Mrs. Baker  
Fringe . . . . . Mrs. Collins  
Cowslip . . . . . Mrs. Jones

## ALL THE WORLD'S A STAGE.

Charles Stanley . . Mr. S. Powell  
Sir Gilbert Pumpkin . Mr. Kenny  
Diggory . . . . . Mr. Baker  
Simon . . . . . Mr. Bartlett  
Wat . . . . . Mr. Collins  
Harry Stukely . . . Mr. Powell  
Miss Bridget . . . Mrs. Baker  
Kitty Sprightly . . Miss Harrison

## BARBAROSSA.

Barbarossa . . . . Mr. Baker  
Othman . . . . . Mr. Collins  
Sadi . . . . . Mr. Bartlett  
Aladin . . . . . Mr. Kenny  
Selim . . . . . Mr. S. Powell  
Zaphira . . . . . Mrs. Baker  
Irene . . . . . Miss Harrison

## BELL'S STRATAGEM.

Doricourt . . . . Mr. S. Powell

Sir Geo. Touchwood . Mr. Baker

Flutter . . . . . Mr. Powell  
Saville . . . . . Mr. Bartlett  
Villers . . . . . Mr. Nelson  
Courtall . . . . . Mr. Collins  
Hardy . . . . . Mr. Jones  
Letitia Hardy . . . Mrs. Powell  
Mrs. Racket . . . Mrs. Collins  
Miss Ogle . . . . Mrs. Abbot  
Lady Frances . . . Mrs. Jones

## BOLD STROKE FOR A WIFE.

Colonel Fainwell . . Mr. S. Powell  
Obadiah Prim . . . Mr. Baker  
Sir Philip Modelove . Mr. Nelson  
Tradelove . . . . Mr. Collins  
Freeman . . . . . Mr. Bartlett  
Sackbut . . . . . Mr. Kenny  
Periwinkle . . . . Mr. Jones  
Mrs. Prim . . . . Mrs. Baker  
Betty . . . . . Miss Baker  
Masked Lady . . . Mrs. Collins  
Ann Lovely . . . Miss Harrison

## BON TON.

Sir John Trotley . . Mr. Jones  
Lord Minikin . . . Mr. S. Powell  
Colonel Tivy . . . Mr. Collins  
Jessamy . . . . . Mr. Bartlett  
Mignon . . . . . Mr. Kenny  
Davy . . . . . Mr. Powell  
Lady Minikin . . . Mrs. Jones  
Gymp . . . . . Mrs. Abbot  
Miss Tittup . . . Miss Harrison

## BUSYBODY.

Sir George Airy . . Mr. S. Powell  
Sir Francis Gripe . . Mr. Jones  
Sir Jealous Traffic . Mr. Nelson  
Charles . . . . . Mr. Bartlett  
Whisper . . . . . Mr. Collins  
Butler . . . . . Mr. Kenny  
Marplot . . . . . Mr. Powell  
Miranda . . . . . Miss Harrison  
Isabinda . . . . . Miss Baker  
Scentwell . . . . Mrs. Abbot  
Patch . . . . . Mrs. Jones

## CHAPTER OF ACCIDENTS.

Woodville . . . . Mr. S. Powell  
Gov. Harcourt . . . Mr. Baker  
Lord Glenmore . . Mr. Collins  
Capt. Harcourt . . Mr. Bartlett  
Grey . . . . . Mr. Kenny  
Vane . . . . . Mr. Nelson  
Jacob Gawkey . . . Mr. Jones  
Cecilia . . . . . Miss Harrison  
Miss Mortimer . . Miss Baker  
Mrs. Warner . . . Mrs. Abbot  
Bridget . . . . . Mrs. Powell

## CHILD OF NATURE.

Marquis . . . . . Mr. Powell  
Count Valentin . . Mr. S. Powell  
Peasant . . . . . Mr. Baker  
Seville . . . . . Mr. Kenny  
Granada . . . . . Mr. Bartlett  
Duke Murcia . . . Mr. Jones  
Marchioness . . . Mrs. Baker  
Amanthis . . . Miss Harrison

they show the class of work performed by each member of the company during the season. There were in the company only two persons who attained distinction—Mr. S. Powell and Miss Harrison, who became his wife. Mrs. Abbot might, perhaps, have become a favorite had she not fallen under the ban—as it was, she retired at the close of the season, and her history is in her parts in these casts. Mr. Nelson joined the Old American Company in Philadelphia in the Autumn, and the Bakers also retired in consequence of a disagreement with Mr. Powell, the manager, which, like all theatrical quarrels since, was

## BOSTON THEATRE CASTS—FIRST SEASON.

## CITIZEN.

Young Philpot . . . Mr. S. Powell  
Young Wilding . . . Mr. Collins  
Sir Jasper . . . Mr. Kenny  
Beaufort . . . Mr. Bartlett  
Quilldrive . . . Mr. Nelson  
Old Philpot . . . Mr. Jones  
Corinna . . . Mrs. Abbot  
Maria . . . Mrs. Collins

## CLANDESTINE MARRIAGE.

Lord Ogilby . . . Mr. Powell  
Sterling . . . Mr. Kenny  
Sir John Melville . . Mr. Collins  
Canton . . . Mr. Jones  
Brush . . . Mr. Baker  
Sergeant Flower . . Mr. Bartlett  
Lovewell . . . Mr. S. Powell  
Miss Sterling . . . Mrs. Powell  
Mrs. Heidelberg . . Mrs. Baker  
Betty . . . Mrs. Collins  
Nancy . . . Mrs. Jones  
Trusty . . . Miss Baker  
Fanny . . . Miss Harrison

## DOUGLAS.

Young Norval . . Mr. S. Powell  
Old Norval . . . Mr. Jones  
Officer . . . Mr. Kenny  
Glenalvon . . . Mr. Powell  
Lord Randolph . . Mr. Collins  
Lady Randolph . . Mrs. Powell  
Anna . . . Miss Baker

## DRUMMER.

Tinsel . . . Mr. S. Powell  
Trueman . . . Mr. Kenny  
Fantome . . . Mr. Collins  
Gardener . . . Mr. Baker  
Coachman . . . Mr. Nelson  
Butler . . . Mr. Bartlett  
Vellum . . . Mr. Jones  
Lady Trueman . . Miss Baker  
Abigail . . . Mrs. Baker

## FARMER.

Farmer Blackberry . Mr. Collins  
Capt. Valentine . . Mr. Nelson  
Col. Dormant . . Mr. S. Powell  
Fairly . . . Mr. Kenny  
Rundy . . . Mr. Bartlett  
Flummery . . . Mr. Baker  
Jemmy Jumps . . . Mr. Jones  
Betty Blackberry . . Mrs. Baker  
Louisa . . . Miss Baker  
Molly Maybush . . Mrs. Abbot

## FOUNDLING.

Young Belmont . . Mr. S. Powell  
Sir Charles Raymond . Mr. Baker  
Sir Roger Belmont . . Mr. Jones  
Colonel Raymond . . Mr. Collins  
Villard . . . Mr. Kenny  
Faddle . . . Mr. Powell  
Rosetta . . . Miss Harrison  
Fidelia . . . Miss Baker

## GEORGE BARNWELL.

George Barnwell . Mr. S. Powell

Trueman . . . Mr. Bartlett  
Uncle . . . Mr. Collins  
Blunt . . . Mr. Nelson  
Constable . . . Mr. Kenny  
Thoroughgood . . Mr. Baker  
Millwood . . . Mrs. Powell  
Lucy . . . Mrs. Collins  
Maria . . . Miss Harrison

## GRECIAN DAUGHTER.

Evander . . . Mr. Jones  
Phocion . . . Mr. S. Powell  
Philotas . . . Mr. Bartlett  
Melanthon . . . Mr. Collins  
Calippus . . . Mr. Kenny  
Dionysius . . . Mr. Baker  
Erixene . . . Miss Baker  
Euphrasia . . . Mrs. Baker

## HAMLET.

Hamlet . . . Mr. Powell  
King . . . Mr. Collins  
Polonius . . . Mr. Jones  
Horatio . . . Mr. Kenny  
Laertes . . . Mr. S. Powell  
Rosencrans . . . Mr. Bartlett  
Guildestern . . . Mr. Nelson  
Ghost . . . Mr. Baker  
Queen . . . Mrs. Baker  
Player Queen . . Mrs. Abbot  
Ophelia . . . Miss Baker

## HUNT THE SLIPPER.

Captain Clement . . Mr. Collins  
Glib . . . Mr. Bartlett  
Billy Bustle . . . Mr. Jones



fought out in the newspapers. Somehow, neither Mrs. Baker nor her daughter found favor with the critics, and Miss Baker's attempts at leading roles were dealt with with especial severity. When "Hamlet" was played it was asked, "Why was not Miss Harrison or Mrs. Abbot

## BOSTON THEATRE CASTS—FIRST SEASON.

## INKLE AND YARICO.

Inkle . . . . . Mr. Powell  
Curry . . . . . Mr. Baker  
Campley . . . . . Mr. Bartlett  
Medium . . . . . Mr. Kenny  
Mate . . . . . Mr. Collins  
Trudge . . . . . Mr. Jones  
Yarico . . . . . Mrs. Baker  
Narcissa . . . . . Miss Baker  
Patty . . . . . Mrs. Jones  
Wowaki . . . . . Mrs. Abbot

## LOVE IN A VILLAGE.

Young Meadows . . Mr. Bartlett  
Woodcock . . . . . Mr. Powell  
Hawthorn . . . . . Mr. Collins  
Eustace . . . . . Mr. Nelson  
Sir William . . . . . Mr. Kenny  
Hodge . . . . . Mr. Jones  
Rosetta . . . . . Mrs. Abbot  
Lucinda . . . . . Miss Baker  
Madge . . . . . Mrs. Baker  
Mrs. Deborah . . . Mrs. Powell

## LYAR.

Young Wilding . . Mr. S. Powell  
Old Wilding . . . . Mr. Kenny  
Sir James Elliott . . Mr. Bartlett  
Papillon . . . . . Mr. Powell  
Miss Grantham . . . Miss Harrison  
Miss Godfrey . . . . Miss Baker  
Kitty . . . . . Mrs. Collins

## LYING VALET.

Sharp . . . . . Mr. Powell  
Guttle . . . . . Mr. Baker  
Trippet . . . . . Mr. Bartlett  
Drunken Cook . . . Mr. Kenny  
Gayless . . . . . Mr. S. Powell  
Melissa . . . . . Miss Harrison  
Mrs. Gadabout . . . Mrs. Baker  
Mrs. Trippet . . . . Mrs. Jones  
Kitty Pry . . . . . Mrs. Powell

## MIDAS.

Jupiter . . . . . Mr. Nelson  
Juno . . . . . Miss Baker  
Apollo . . . . . Mr. Bartlett  
Pan . . . . . Mr. Collins  
Midas . . . . . Mr. Jones  
Sileo . . . . . Mr. Powell  
Dametus . . . . . Mr. Kenny  
Daphne . . . . . Mrs. Powell  
Mysis . . . . . Mrs. Baker  
Nysa . . . . . Mrs. Abbot

## MILLER OF MANSFIELD.

King . . . . . Mr. S. Powell  
Dick . . . . . Mr. Kenny  
Lurewell . . . . . Mr. Bartlett  
Joe . . . . . Mr. Nelson  
Miller . . . . . Mr. Jones  
Madge . . . . . Mrs. Baker  
Peggy . . . . . Miss Baker  
Kate . . . . . Mrs. Powell

## MISS IN HER TEENS.

Captain Flash . . . Mr. Jones  
Captain Loveit . . . Mr. Collins  
Puff . . . . . Mr. Kenny  
Fribble . . . . . Mr. Powell  
Tag . . . . . Mrs. Baker  
Miss Biddy . . . . Mrs. Collins

## MOURNING BRIDE.

King . . . . . Mr. Collins  
Gonzales . . . . . Mr. Jones  
Garcia . . . . . Mr. Bartlett  
Alonzo . . . . . Mr. Baker  
Selim . . . . . Mr. Powell  
Hali . . . . . Mr. Kenny  
Osmyrn . . . . . Mr. S. Powell  
Almeria . . . . . Mrs. Jones  
Leonora . . . . . Miss Baker  
Zara . . . . . Miss Harrison

## NO SONG NO SUPPER.

Robin . . . . . Mr. Jones  
Frederick . . . . . Mr. Bartlett  
Endless . . . . . Mr. Baker

William . . . . . Mr. Collins  
Thomas . . . . . Mr. Kenny  
Crop . . . . . Mr. Nelson  
Dorothy . . . . . Mrs. Baker  
Louisa . . . . . Miss Baker  
Nelly . . . . . Mrs. Collins  
Margaretta . . . . Mrs. Abbot

## OLD MAID.

Clerimont . . . . Mr. S. Powell  
Harlow . . . . . Mr. Collins  
Captain Cape . . . Mr. Baker  
Mrs. Harlow . . . Miss Harrison  
Trifle . . . . . Mrs. Abbot  
Miss Harlow . . . Mrs. Baker

## PADLOCK.

Don Diego . . . . Mr. Kenny  
Leander . . . . . Mr. Nelson  
Scholar . . . . . Mr. Bartlett  
Mungo . . . . . Mr. Powell  
Leonora . . . . . Mrs. Abbot  
Ursula . . . . . Mrs. Baker

## POOR SOLDIER.

Patrick . . . . . Mr. Nelson  
Dermot . . . . . Mr. Bartlett  
Fitzroy . . . . . Mr. Kenny  
Bagatelle . . . . . Mr. Powell  
Father Luke . . . . Mr. Collins  
Darby . . . . . Mr. Jones  
Norah . . . . . Mrs. Abbot  
Kathleen . . . . . Mrs. Jones

## PROVOKED HUSBAND.

Lord Townly . . . Mr. Powell  
Manly . . . . . Mr. S. Powell  
Sir Francis . . . . Mr. Baker  
Basset . . . . . Mr. Collins  
John Moody . . . . Mr. Kenny  
James . . . . . Mr. Bartlett  
Squire Richard . . . Mr. Jones  
Lady Townly . . . Mrs. Powell  
Lady Grace . . . Miss Harrison  
Lady Wronghead . . Mrs. Baker

cast for *Ophelia* instead of Miss Baker? Why was not Mrs. Powell the *Queen* instead of Mrs. Baker?" But the Baker family did not fail to make a determined effort to establish themselves in the esteem of the Boston public. Mrs. Baker for her benefit attempted the trying

## BOSTON THEATRE CASTS—FIRST SEASON.

Myrtilia . . . . . Miss Baker  
Trusty . . . . . Mrs. Abbot  
Miss Jenny . . . . . Mrs. Collins

## QUAKER.

Steady . . . . . Mr. Collins  
Solomon . . . . . Mr. Jones  
Farmer Easy . . . . . Mr. Kenny  
Lubin . . . . . Mr. Nelson  
Gillian . . . . . Mrs. Abbot  
Cicely . . . . . Mrs. Baker  
Floretta . . . . . Mrs. Powell

## REVENGE.

Don Alonzo . . . . . A Gentleman  
Don Carlos . . . . . Mr. Bartlett  
Don Alvarez . . . . . Mr. Baker  
Manuel . . . . . Mr. Kenny  
Zanga . . . . . Mr. Powell  
Leonora . . . . . Miss Harrison  
Isabella . . . . . Mrs. Baker

## RICHARD III.

Richard . . . . . Mr. Powell  
Henry VI . . . . . Mr. Jones  
Prince of Wales . . . . . A Debutante  
Duke of York . . . . . Miss C. Powell  
Buckingham . . . . . Mr. S. Powell  
Stanley . . . . . Mr. Kenny  
Lieutenant . . . . . Mr. Collins  
Catesby . . . . . Mr. Bartlett  
Ratcliffe . . . . . Mr. Nelson  
Richmond . . . . . Mr. Baker  
Queen Elizabeth . . . . . Mrs. Powell  
Lady Anne . . . . . Miss Harrison  
Duchess of York . . . . . Mrs. Baker

## ROAD TO RUIN.

Goldfinch . . . . . Mr. S. Powell  
Sulky . . . . . Mr. Powell  
Dornton . . . . . Mr. Kenny  
Harry Dornton . . . . . Mr. Collins  
Milford . . . . . Mr. Bartlett  
Mr. Smith . . . . . Mr. Baker  
Silky . . . . . Mr. Jones  
Mrs. Warren . . . . . Mrs. Baker

Mrs. Ledger . . . . . Mrs. Powell  
Jenny . . . . . Miss Baker  
Sophia . . . . . Mrs. Collins

## ROMEO AND JULIET.

Romeo . . . . . Mr. S. Powell  
Mercutio . . . . . Mr. Powell  
Capulet . . . . . Mr. Baker  
Montagu . . . . . Mr. Kenny  
Tybalt . . . . . Mr. Collins  
Beavolio . . . . . Mr. Nelson  
Paris . . . . . Mr. Bartlett  
Friar Laurence . . . . . Mr. Jones  
Juliet . . . . . Miss Harrison  
Lady Capulet . . . . . Mrs. Baker  
Nurse . . . . . Mrs. Powell

## SCHOOL FOR SCANDAL.

Sir Peter Teazle . . . . . Mr. Jones  
Sir Oliver Surface . . . . . Mr. Baker  
Joseph Surface . . . . . Mr. Collins  
Charles Surface . . . . . Mr. S. Powell  
Crabtree . . . . . Mr. Kenny  
Sir Benjamin . . . . . Mr. Bartlett  
Rowley . . . . . Mr. Powell  
Careless . . . . . Mr. Nelson  
Mrs. Candour . . . . . Mrs. Powell  
Maria . . . . . Miss Baker  
Lady Sneerwell . . . . . Mrs. Baker  
Lady Teazle . . . . . Miss Harrison

## SHE STROOPS TO CONQUER.

Young Marlow . . . . . Mr. S. Powell  
Hardcastle . . . . . Mr. Nelson  
Hastings . . . . . Mr. Collins  
Sir Charles Marlow . . . . . Mr. Kenny  
Diggory . . . . . Mr. Baker  
Roger . . . . . Mr. Bartlett  
Tony Lumpkin . . . . . Mr. Jones  
Mrs. Hardcastle . . . . . Mrs. Baker  
Miss Neville . . . . . Miss Baker  
Pimple . . . . . Mrs. Abbot  
Miss Hardcastle . . . . . Miss Harrison

## THREE WEEKS AFTER MARRIAGE.

Sir Charles Racket . . . . . Mr. S. Powell

Woodley . . . . . Mr. Bartlett  
Drugget . . . . . Mr. Kenny  
Lady Racket . . . . . Miss Harrison  
Mrs. Drugget . . . . . Mrs. Baker  
Nancy . . . . . Mrs. Collins  
Dimitry . . . . . Miss Baker

## VIRGIN UNMASKED.

Goodwill . . . . . Mr. Kenny  
Blister . . . . . Mr. Baker  
Quaver . . . . . Mr. Bartlett  
Thomas . . . . . Mr. Nelson  
Coupee . . . . . Mr. Jones  
Miss Lucy . . . . . Miss Baker

## WATERMAN.

Tom Tug . . . . . Mr. Jones  
Bundle . . . . . Mr. Collins  
Robin . . . . . Mr. Powell  
Mrs. Bundle . . . . . Mrs. Baker  
Wilhelmina . . . . . Miss Baker

## WAYS AND MEANS.

Sir David Dunder . . . . . Mr. Jones  
Young Random . . . . . Mr. Collins  
Scruple . . . . . Mr. Bartlett  
Old Random . . . . . Mr. Kenny  
Paul Peery . . . . . Mr. Baker  
Carney . . . . . Mr. Nelson  
Tiptoe . . . . . Mr. S. Powell  
Lady Dunder . . . . . Mrs. Baker  
Kitty . . . . . Mrs. Collins  
Harriet . . . . . Miss Harrison

## WEST INDIAN.

Belcour . . . . . Mr. S. Powell  
Stockwell . . . . . Mr. Baker  
Varland . . . . . Mr. Jones  
Captain Dudley . . . . . Mr. Nelson  
Charles Dudley . . . . . Mr. Bartlett  
Fulmer . . . . . Mr. Kenny  
Major O'Flaherty . . . . . Mr. Collins  
Miss Rusport . . . . . Mrs. Powell  
Lady Rusport . . . . . Mrs. Baker  
Mrs. Fulmer . . . . . Mrs. Abbot

part of *Euphrasia* in the "Grecian Daughter," and for his benefit on the 30th of June Mr. Baker presented a bill in which both his wife and daughter had ample opportunity to display their powers in comedy roles. He began the evening's entertainment with an original pantomimical prologue by a gentleman of Boston—probably young Paine, who was already warmly interested in Miss Baker. Two of the pieces, Murphy's little comedy, "Three Weeks After Marriage" and Jackman's farce, "All the World's a Stage," had often been produced elsewhere, but this was their first production in Boston; and the performance of Dibdin's ballad opera, the "Waterman," had been anticipated in New York only within a year and in Philadelphia by only a week. As *Wilhelmina* Miss Baker had an opportunity that neither Mrs. Hodgkinson nor Miss Broadhurst disdained, but nothing availed to excite interest in behalf of an actress who had dared to fascinate the son of a Signer of the Declaration of Independence. The Signer himself was implacable. Miss Eliza Baker, handsome, amiable and intelligent, was only sixteen when she came to Boston; she was married a year later, in February, 1795. In consequence young Paine was expelled from his father's house, and it was not until 1798 that there was a reconciliation. Mr. Baker afterward kept a hotel in Boston, and Mrs. Baker returned to the stage in 1796. Miss Baker's stage history ends here.

## BOSTON THEATRE CASTS—FIRST SEASON.

Lacy . . . . . Miss Baker	Kitty . . . . . Mrs. Collins	Don Felix . . . . . Mr. S. Powell
Louisa Dudley . . . Miss Harrison	Miss Johnstone . . . Mrs. Abbot	Colonel Briton . . . Mr. Collins
WHICH IS THE MAN?		
Lord Sparkle . . . Mr. S. Powell		Don Pedro . . . . . Mr. Jones
Beauchamp . . . . . Mr. Collins		Don Lopez . . . . . Mr. Nelson
Bobby Pendragon . . Mr. Jones		Gibby . . . . . Mr. Baker
Belville . . . . . Mr. Bartlett		Frederick . . . . . Mr. Bartlett
Servant . . . . . Mr. Kenny		Alguazil . . . . . Mr. Kenny
Fitzherbert . . . . . Mr. Powell		Lissardo . . . . . Mr. Powell
Lady Bell Bloomer, Miss Harrison		Violante . . . . . Miss Harrison
Julia . . . . . Miss Baker		Isabinda . . . . . Miss Baker
Clarinda . . . . . Mrs. Baker		Inis . . . . . Mrs. Collins
		Flora . . . . . Mrs. Jones
	Who's THE DUPE?	
	Gradus . . . . . Mr. Jones	
	Sanford . . . . . Mr. Collins	
	Granger . . . . . Mr. S. Powell	
	Doiley . . . . . Mr. Powell	
	Servant . . . . . Mr. Kenny	
	Charlotte . . . . . Mrs. Jones	
	Miss Doiley . . . Miss Harrison	

The season had not been remarkably successful. Even the benefit for the American prisoners in Algiers yielded only \$887.28, which was considered a very large sum. The company had not proved adequate, and it may be doubted whether even the injunction of the low comedian's benefit advertisement received a decided affirmative response—

Then go and tell your favorite, Jones,  
That Boston his great merit owns.

After the first season ended, on the 4th of July, 1794, the Boston Theatre remained closed until the 15th of December following. In the meantime Mr. Powell made a voyage to England in search of recruits, returning with Messrs. Hipworth, Taylor, Villiers and Heeley, Mr. and Mrs. Hughes, Mrs. Hellyer, afterward Mrs. Graupner, and Miss Harrison, afterward Mrs. Dickenson. This second group of English acquisitions was like the first without previous reputation, but some of them had had considerable experience in the provincial theatres, and were not without merit. Mr. Hipworth possessed more than ordinary talent, and his conduct was exemplary, both as an actor and a man. Mr. Taylor proved more than an acceptable substitute

## LIST OF PERFORMANCES.

1794.

- Dec. 15—As You Like It . . . Shakspeare  
Rosina . . . Mrs. Brooke  
17—Manager in Distress . . Colman  
As You Like It.  
Romp . . . . . Bickerstaff  
19—Jew . . . . . Cumberland  
Who's the Dupe? . Mrs. Cowley  
24—Jew.  
Bon Ton . . . . . Garrick  
27—Dramatist . . . . . Reynolds  
Modern Antiques . . . O'Keefe  
29—Jew.  
Farmer . . . . . O'Keefe  
31—Dramatist.  
Farmer.

1795.

- Jan. 2—Jew.  
Poor Soldier. . . . . O'Keefe  
5—Such Things Are . Mrs. Inchbald  
Wrangling Lovers . . . . Lyon  
7—Such Things Are.  
Romp.  
9—George Barnwell . . . . Lillo  
Lying Valet . . . . . Garrick  
12—Every One Has His Fault  
Mrs. Inchbald  
Rosina.

- Jan. 14—Dramatist.  
     Barnaby Rattle . . . . . Betterton  
 17—Every One Has His Fault.  
     Rosina.  
 19—Every One Has His Fault.  
     Deaf Lover . . . . . Pilon  
 21—Jew.  
     Ways and Means . . . . . Colman, Jr  
 23—Inkle and Yarico . . . . . Colman, Jr  
     Midnight Hour . . . . . Mrs. Inchbald  
 26—Henry IV . . . . . Shakspeare  
     Wrangling Lovers.  
 28—West Indian . . . . . Cumberland  
     Miller of Mansfield . . . . . Dodsley  
 30—Wild Oats . . . . . O'Keefe  
     Waterman . . . . . Dibdin
- Feb. 2—Every One Has His Fault.  
     Mock Doctor . . . . . Fielding  
 4—Wild Oats.  
     All in Good Humor . . . . . Oulton  
 6—Inkle and Yarico.  
     Midnight Hour.  
 9—Child of Nature . . . . . Mrs. Inchbald  
     Village Lawyer . . . . . Macready  
 11—Rivals . . . . . Sheridan  
     Irishman in London . . . . . Macready  
 13—Young Quaker . . . . . O'Keefe  
     Village Lawyer.  
 16—Jew.  
     Padlock . . . . . Bickerstaff  
 18—Young Quaker.  
     Irishman in London.  
 20—Road to Ruin . . . . . Holcroft  
     Village Lawyer.  
 23—Romeo and Juliet . . . . . Shakspeare  
     Seeing is Believing . . . . . Joddrell  
 25—School for Scandal . . . . . Sheridan  
     Lying Valet.
- March 2—Medium.  
 4—Every One Has His Fault.  
     All the World's a Stage . . . . . Jackman  
 6—Beaux' Stratagem . . . . . Farquhar  
     Poor Soldier.  
 9—How to Grow Rich . . . . . Reynolds  
     Ways and Means.  
 11—She Stoops to Conquer . . . . . Goldsmith  
     Farmer.

for Baker, and Mrs. Hellyer eclipsed Mrs. Abbot as the leading singer of the company. During the vacation Snelling Powell married Miss Harrison, and the new Miss Harrison was her sister. The members of the original company retained were Mr. and Mrs. Powell, Mr. and Mrs. S. Powell, Mr. and Mrs. Jones, Mr. and Mrs. Collins and Messrs. Bartlett and Kenny. One or two trial nights were accorded to aspirants during the season. On the 29th of December a Mr. Clifford made his first appearance as *Captain Valentine* in the "Farmer." Notwithstanding it was said that his style of singing was that of the most approved masters, and his execution superior to any yet heard on the Boston boards, his name does not again occur in the bills. Subsequently, on the 6th of May, Mrs. Spencer, announced as from New York and the Theatre Royal, Edinburgh, made her Boston *debut* as *Juliet*. She had been coldly

received in New York, but she was hailed with raptures in Boston. Young Paine, who had established the *Orrery* as his theatrical mouthpiece, declared her success a prodigy. She was mistress of the graces of the stage, he said—perfect in the letter of her author, and communicating his spirit with the most pointed elocution. Mrs. Spencer was afterward seen at the benefits as *Belvidera* in “Venice Preserved,” *Mrs. Strickland* in the “Suspicious Husband,” the *Queen* in “Hamlet,” and *Miss Nancy* in “Neck or Nothing.” She was accorded a benefit on the 5th of June, with “Percy” and the “Midnight Hour” as the bill. As a matter of course, she played *Elmira* in Miss More’s tragedy. On the 15th of June a performance was given for the relief of sufferers by fire in Boston, when the receipts were \$666.00. When the “Agreeable Surprise” was given as the after-piece to the “Contrast,” for Mr.

- Mar. 13—*Busybody* . . . . Mrs. Centlivre  
*Deuce is in Him* . . . . Colman  
 16—*How to Grow Rich.*  
*Deuce is in Him.*  
 18—*Romeo and Juliet.*  
*Three Weeks After Marriage*  
 Murphy  
 20—*Wild Oats.*  
*Old Maid* . . . . . Murphy  
 23—*Natural Son* . . . . Cumberland  
*Padlock.*  
 25—*Cato* . . . . . Addison  
*Miss in Her Teens* . . . Garrick  
 27—*Road to Ruin.*  
*Prize* . . . . . Hoare  
 30—*Cato.*  
*Prize.*  
 April 1—*Inkle and Yarico.*  
*Virgin Unmasked* . . . Fielding  
 6—*Mountaineers* . . . . Colman, Jr  
 8—*Mountaineers.*  
*Miller of Mansfield.*  
 13—*Mountaineers.*  
*As It Should Be* . . . . Oulton  
 15—*Mountaineers.*  
 17—*Mountaineers.*  
 20—*Mountaineers.*  
*Deuce is in Him*  
 22—*Dramatist.*  
*Midas* . . . . . O'Hara  
 24—*Belle's Stratagem* . Mrs. Cowley  
*Midas.*  
 May 1—*Lyar* . . . . . Foote  
*Robinson Crusoe* . . . Sheridan  
 4—*Quaker* . . . . . Dibdin  
*Robinson Crusoe.*  
 6—*Romeo and Juliet.*  
*Quaker.*  
 8—*Prize.*  
*Robinson Crusoe.*  
 9—*How to Grow Rich.*  
*Ways and Means.*  
 11—*Contrast* . . . . . Tyler  
*Agreeable Surprise* . . . O'Keefe  
 (Col. Tyler's benefit.)  
 13—*Jew.*

- May 13—High Life Below Stairs . Townley  
(Mr. Collins' benefit.)
- 15—Notoriety . . . . . Reynolds  
Catharine and Petruchio, Shakspeare  
(Mrs. S. Powell's benefit.)
- 18—Venice Preserved . . . . . Otway  
(Bartlett and Heeley's benefit.)
- 20—Notoriety.  
High Life Below Stairs.  
(Mr. Hipworth's benefit.)
- 25—Orphan . . . . . Otway  
Mayor of Garratt . . . . . Foote  
(Mr. Villiers' benefit.)
- 27—Wild Oats.  
Catharine and Petruchio.  
(Mr. Kenny's benefit.)
- 29—Richard III . . . . . Shakspeare  
Deuce is in Him.  
(Mr. S. Powell's benefit.)
- June 1—Suspicious Husband . . . . . Hoadly  
No Song No Supper . . . . . Hoare  
(Mr. Taylor's benefit.)
- 3—Hamlet . . . . . Shakspeare  
Prisoner at Large . . . . . O'Keefe  
(Mr. and Mrs. Hughes' benefit.)
- 5—Percy . . . . . Miss More  
Midnight Hour.  
(Mrs. Spencer's benefit.)
- 8—Bold Stroke for a Wife  
Mrs. Centlivre  
Neck or Nothing . . . . . Garrick  
(Mr. Jones' benefit.)
- 10—Gamester . . . . . Moore  
Wedding Day . . . . . Mrs. Inchbald  
(Mrs. Collins' benefit.)
- 12—Wonder . . . . . Mrs. Centlivre  
Farmer.  
(Mrs. Jones and Mrs. Hellyer's benefit.)
- 15—Mountaineers.  
(For sufferers by fire.)
- 17—Merchant of Venice . . . . . Shakspeare  
Prisoner at Large.  
(Mr. Hipworth's benefit.)
- 19—Inkle and Yarico.  
Prize.  
(S. Powell and Collins' benefit.)

Tyler's benefit, Mrs. Jones and Mrs. Hughes both laid claim to the part of *Cowslip*, both prepared to play the character, and both came on the stage at the same time, each offering her bowl of cream to *Lingo*. As Mr. Jones was playing *Lingo*, he at once settled the dispute by accepting his wife's offering. During the regular season none of the later London successes were offered, except the "Mountaineers," a great hit, and the only one brought forward at the benefits was Mrs. Inchbald's "Wedding Day," by Mrs. Collins. The season was not successful, and when it closed Mr. Powell, the manager, was bankrupt.

The pieces chosen for the opening of the second season at the Boston Theatre were Shakspeare's comedy, "As You Like It," and Mrs. Brooke's comic opera, "Rosina." The comedy served for the introduction of all the new members of the company,

except Mrs. Hellyer, whose *debut* was made as *Rosina* in the opera. Mr. Taylor as *Orlando* was pronounced a valuable acquisition. Mr. Paine said in the *Orrery* that he

## AS YOU LIKE IT.

eclipsed every competitor, and it was generally admitted that he exhibited powers which placed him in the front rank of genteel comedians. Although the part of *Jaques* was said to have been feebly supported, Mr. Hipworth was accorded the distinction of having the appearance of a gentleman and being a fine vocal per-

Banished Duke . . . . .	Mr. Powell
Duke Frederick . . . . .	Mr. Collins
Jaques . . . . .	Mr. Hipworth
Amiens . . . . .	Mr. Bartlett
Oliver . . . . .	Mr. S. Powell
Orlando . . . . .	Mr. Taylor
Adam . . . . .	Mr. Hughes
Touchstone . . . . .	Mr. Jones
Corin . . . . .	Mr. Kenny
Silvius . . . . .	Mr. Heeley
William . . . . .	Mr. Villiers
Rosalind . . . . .	Mrs. S. Powell
Celia . . . . .	Miss Harrison
Phoebe . . . . .	Mrs. Hughes
Audrey . . . . .	Mrs. Powell

former. One of the critics, speaking of Mr. Hughes as *Adam*, said he never saw an old man so characteristically portrayed, but according to Mr. Paine he was above mediocrity and below excellence. A singular bit of criticism was Paine's declaration that Mr. Jones' humor as *Touchstone* was equalled only by the perfection of Mr. Villiers as *William*. Poor Heeley, on the other hand, in the little part of *Silvius* was pronounced only a speaking puppet beneath criticism, and Bartlett as *Amiens* was coupled with him. Mrs. S. Powell as *Rosalind* displayed "more than her usual excellence;" but her sister, Miss Harrison, as *Celia* had "neither face, nor voice, nor form, nor action." Mrs. Hughes had a bad cold, but she played *Phæbe* with great spirit. Mrs. Hellyer as *Rosina* in the afterpiece was said to possess a pleasing face and to sing well, but Mr. Paine could not think her equal to Mrs. Pick.

An American comedy called the "Medium, or Happy Tea-Party," was produced on the 2d of March. It was played only once



A correspondent, writing to the *Columbian Centinel* on the 11th, expressed surprise that it did not have a second performance, alleging

MEDIUM.

Maitland . . . . . Mr. Kenny  
 Charles Maitland . . . . . Mr. S. Powell  
 Colonel Melfort . . . . . Mr. Hipworth  
 Major Bloomville . . . . . Mr. Taylor  
 Captain Flashit . . . . . Mr. Jones  
 Weston . . . . . Mr. Collins  
 Robert . . . . . Mr. Hughes  
 William . . . . . Mr. Villiers  
 Eliza Clairville . . . . . Mrs. S. Powell  
 Matronia . . . . . Mrs. Powell  
 Mrs. Bloomville . . . . . Mrs. Hughes  
 Deborah . . . . . Mrs. Hellyer  
 Molly . . . . . Miss Harrison  
 Jenny . . . . . Mrs. Collins

ing that the imperfections of the performers had denied it a fair trial. The whole character of *Flashit*, played by Mr. Jones, this writer said, had a very forcible effect upon his mind. Boston was on the alert to ascertain the name of the author of the new comedy, but it was not divulged. Young Paine in the *Orrery* attributed the

piece to the Rev. John Murray, the pastor of the First Universalist Church at the corner of Bennet and Hanover Streets, and the second preacher of the doctrine of universal salvation in America; but Mr. Murray denied its authorship with some asperity. The writer in the *Columbian Centinel* already cited said with peculiar suggestiveness that if the author was "this side of the State of Vermont" he "would ask him to shorten his dialogues." There is no reason to doubt that the real author of the "Medium" was Royall Tyler. Why should the "Contrast" have been revived on the 11th of May for Mr. J. S. Tyler's benefit except as a recognition of the failure to give his brother's new comedy a fair trial? The case is one that can only be determined on circumstantial evidence, but the testimony seems to settle the question. As the first American play originally produced in Boston, the "Medium" has an interest apart from its merits, and it is to be regretted that the play was not printed and the authorship formally acknowledged.

The two pieces new to the stage in America, the younger Colman's "Mountaineers" and Mrs. Inchbald's "Wedding Day," were destined to great popularity in every city on the continent. Colman's play was originally produced at the Haymarket in 1794, where it was a great success. It was founded on the adventures of *Cardenio Don Fernando*, the Spanish captive, and their mistresses in "Don Quixote," with such additions and alterations as suggested themselves to the author. Mr. Taylor gained great celebrity in Boston by his perform-

## CONTRASTED CASTS—CHANGES.

PLAYS.	1794.	1794-5.	PLAYS.	1794.	1794-5.
<i>Bold Stroke for a Wife.</i>			Julia . . . . .	Miss Baker . .	Mrs. Hughes
Sir Philip . . . . .	Mr. Nelson	Mr. Taylor	Cluely . . . . .	Mrs. Baker . .	Mrs. Hellyer
Simon Pure . . . . .	Mr. Kenny		Flora . . . . .	Mrs. Powell . .	Mrs. Jones
Obadiah Prim . . . . .	Mr. Baker . .	Mr. Hughes	<i>Modern Antiques.</i>		
Betty . . . . .	Miss Baker . .	Mrs. Hellyer	Hearty . . . . .	Mr. Nelson . .	Mr. Kenny
Mrs. Prim . . . . .	Mrs. Baker . .	Mrs. Jones	Joey . . . . .	Mr. Baker . .	Mr. Villiers
<i>Ben Ton.</i>			Thomas . . . . .	Mr. Heeley	
Davy . . . . .	Mr. Powell . .	Mr. Villiers	Mrs. Cockletope . .	Miss Baker . .	Mrs. S. Powell
Gymp . . . . .	Mrs. Abbot . .	Mrs. Collins	Mrs. Camomile . .	Mrs. Baker . .	Mrs. Hughes
<i>Farmer.</i>			Flounce . . . . .	Miss Harrison	
Capt. Valentine . . . . .	Mr. Nelson . .	Mr. Hipworth	Betty . . . . .	Mrs. Hellyer	
Col. Dormant . . . . .	Mr. S. Powell .	Mr. Hughes	<i>No Song No Supper.</i>		
Betty . . . . .	Mrs. Baker . .	Mrs. Hughes	Crop . . . . .	Mr. Nelson . .	Mr. Collins
Molly . . . . .	Mrs. Abbot . .	Mrs. Hellyer	William . . . . .	Mr. Collins . .	Mr. Hipworth
Louisa . . . . .	Miss Baker . .	Miss Harrison	Margaretta . . . . .	Mrs. Abbot . .	Mrs. Hellyer
<i>Hamlet.</i>			Louisa . . . . .	Miss Baker . .	Miss Harrison
Ghost . . . . .	Mr. Baker . .	Mr. Hipworth	Dorothy . . . . .	Mrs. Baker . .	Mrs. Jones
Guildenstern . . . . .	Mr. Nelson . .	Mr. Taylor	<i>Padlock.</i>		
Player King . . . . .	Mr. Heeley		Leander . . . . .	Mr. Nelson . .	Mr. Hipworth
Marcellus . . . . .	Mr. Hughes		Leonora . . . . .	Mrs. Abbot . .	Mrs. Hellyer
Gravedigger . . . . .	Mr. Villiers		Ursula . . . . .	Mrs. Baker . .	Mrs. Powell
Queen . . . . .	Mrs. Baker . .	Mrs. Spencer	<i>Richard III.</i>		
Player Queen . . . . .	Mrs. Abbot . .	Mrs. Collins	Richmond . . . . .	Mr. Baker . .	Mr. Hipworth
Ophelia . . . . .	Miss Baker . .	Mrs. Hughes	Prince of Wales . .	Debutante . .	Boston Youth
<i>Inkle and Yarico.</i>			Radcliffe . . . . .	Mr. Nelson . .	Mr. Heeley
Inkle . . . . .	Mr. Powell . .	Mr. Hipworth	Lord Mayor . . . . .	Mr. Hughes	
Curry . . . . .	Mr. Baker . .	Mr. Hughes	Tressel . . . . .	Mr. Taylor	
Yarico . . . . .	Mrs. Baker . .	Mrs. S. Powell	Tyrrel . . . . .	Mr. Villiers	
Narcissa . . . . .	Miss Baker . .	Mrs. Hellyer	Queen Elizabeth . .	Mrs. Powell . .	Mrs. Spencer
Wowski . . . . .	Mrs. Abbot . .	Mrs. Hughes	Duchess of York . .	Mrs. Baker . .	Mrs. Hughes
<i>Midnight Hour.</i>			<i>Wonder.</i>		
Marquis . . . . .	Mr. S. Powell .	Mr. Taylor	Don Lopez . . . . .	Mr. Nelson . .	Mr. Kenny
General . . . . .	Mr. Hughes		Lissardo . . . . .	Mr. Powell . .	Mr. Hughes
Sebastian . . . . .	Mr. Powell . .	Mr. Hipworth	Gibby . . . . .	Mr. Baker . .	Mr. Villiers
Matthias . . . . .	Mr. Kenny . .	Mr. Villiers	Alguazil . . . . .	Mr. Kenny . .	Mr. Heeley
			Isabinda . . . . .	Miss Baker . .	Mrs. Hellyer

ance of *Octavian*, but in Dunlap's estimation it was a failure. Dunlap's judgment, however, is far from conclusive. Taylor in this part wore what was a novelty at that time—a beard grown for the occasion.

Few of the pieces presented at the Boston Theatre during the first season were revived, and in these few the changes in the casts were not important. The productions new to Boston comprised for the

## BOSTON THEATRE CASTS—SECOND SEASON.

## CATHERINE AND PETRUCHIO.

Petruchio . . . . Mr. Hipworth  
Baptista . . . . Mr. Heeley  
Biondello . . . . Mr. Kenny  
Tailor . . . . Mr. Villiers  
Hortensio . . . . Mr. Bartlett  
Grumio . . . . Mr. Jones  
Curtis . . . . Mrs. Hughes  
Bianca . . . . Miss Harrison  
Catharine . . . . Mrs. S. Powell

## CATO.

Cato . . . . Mr. Hipworth  
Juba . . . . Mr. Taylor  
Portius . . . . Mr. Hughes  
Marcius . . . . Mr. S. Powell  
Syphax . . . . Mr. Powell  
Sempronius . . . . Mr. Collins  
Lucius . . . . Mr. Kenny  
Decius . . . . Mr. Jones  
Marcia . . . . Mrs. S. Powell  
Lucia . . . . Mrs. Hughes

## CONTRAST.

Colonel Manly . . Mr. S. Powell  
Billy Dimple . . . Mr. Bartlett  
Van Rough . . . . Mr. Hughes  
Jessamy . . . . Mr. Hipworth  
Jonathan . . . . Mr. Villiers  
Charlotte . . . . Mrs. S. Powell  
Maria . . . . Mrs. Hughes  
Letitia . . . . Mrs. Jones  
Jenny . . . . Mr. Collins

## DEUCE IS IN HIM.

Col. Tamper . . . Mr. S. Powell  
Maj. Bedford . . . Mr. Hughes  
Dr. Prattle . . . . Mr. Hipworth  
Emily . . . . Mrs. S. Powell  
Bell . . . . Mrs. Collins  
Florival . . . . Mrs. Hughes

## DRAMATIST.

Vapid . . . . Mr. Hipworth  
Florville . . . . Mr. Taylor  
Scarlet . . . . Mr. Hughes  
Neville . . . . Mr. Bartlett  
Willoughby . . . . Mr. Kenny  
Peter . . . . Mr. Villiers  
Ennui . . . . Mr. Jones  
Lady Waitfort . . Mrs. Powell  
Miss Courtney . . Mrs. Hughes  
Letty . . . . Mrs. Collins  
Marianne . . . . Mrs. S. Powell

## GAMESTER.

Beverly . . . . Mr. Hipworth  
Lewson . . . . Mr. Taylor  
Stukely . . . . Mr. Collins  
Jarvis . . . . Mr. Kenny  
Dawson . . . . Mr. Heeley  
Bates . . . . Mr. Hughes  
Charlotte . . . . Mrs. Hughes  
Lucy . . . . Miss Harrison  
Mrs. Beverly . . Mrs. S. Powell

## HENRY IV.

King Henry . . . . Mr. Collins  
Prince of Wales . . Mr. S. Powell  
Prince John . . . Miss C. Powell  
Worcester . . . . Mr. Hughes  
Northumberland . . Mr. Kenny  
Hotspur . . . . Mr. Taylor  
Douglas . . . . Mr. Clifford  
Westmoreland . . . Mr. Jones  
Sir Walter Blunt . . Mr. Heeley  
Sir John Falstaff . Mr. Hipworth  
Poins . . . . Mr. Bartlett  
Bardolph . . . . Mr. Powell  
Francis . . . . Mr. Villiers  
Lady Percy . . . Mrs. S. Powell  
Hostess . . . . Mrs. Powell

## HIGH LIFE BELOW STAIRS.

Lovel . . . . Mr. Hipworth  
Freeman . . . . Mr. Collins  
Philip . . . . Mr. Hughes  
Lord Duke . . . . Mr. S. Powell  
Tom . . . . Mr. Kenny  
Robert . . . . Mr. Villiers  
Coachman . . . . Mr. Heeley  
Sir Harry . . . . Mr. Powell  
Kitty . . . . Mrs. Powell  
Lady Bab . . . . Mrs. Collins  
Lady Charlotte . . Mrs. Hellyer  
Chloe . . . . Mrs. Hughes

## JEW.

Sheva . . . . Mr. Hipworth  
Frederick . . . . Mr. S. Powell  
Charles Ratcliffe . . Mr. Taylor  
Sir Stephen Bertram . Mr. Kenny  
Saunderson . . . . Mr. Hughes  
Jabel . . . . Mr. Villiers  
Eliza . . . . Mrs. S. Powell  
Dorcas . . . . Mrs. Hughes  
Mrs. Goodison . . Mrs. Hellyer  
Mrs. Ratcliffe . . Mrs. Powell

## MAYOR OF GARRATT.

Maj. Sturgeon . . Mr. Hipworth  
Sir Jacob Jollop . . Mr. Kenny  
Bruin . . . . Mr. Collins  
Lint . . . . Mr. Hughes  
Roger . . . . Mr. Bartlett  
Heeltap . . . . Mr. Heeley  
Jerry Sneak . . . . Mr. Villiers  
Mrs. Bruin . . . Mrs. Hellyer  
Mrs. Sneak . . . Mrs. S. Powell

## MERCHANT OF VENICE.

Shylock . . . . Mr. Hipworth  
Antonio . . . . Mr. Kenny  
Bassanio . . . . Mr. Collins

most part plays that had long been familiar to New York and Philadelphia audiences. These included some of the newer comedies and farces of Cumberland and O'Keefe, as well as earlier masterpieces of the English drama. Upon the whole, Mr. Powell's management was characterized by good taste and good judgment so far as the business of the stage was concerned. Like Henry he did not look to Bath, or

## BOSTON THEATRE CASTS—SECOND SEASON.

Gratiano . . . . . Mr. Taylor  
Lorenzo . . . . . Mr. Bartlett  
Duke . . . . . Mr. Hughes  
Tubal . . . . . Mr. Villiers  
Solarino . . . . . Mr. Heeley  
Launcelot . . . . . Mr. Jones  
Portia . . . . . Mrs. S. Powell  
Nerissa . . . . . Mrs. Hughes  
Jessica . . . . . Mrs. Hellyer

## NECK OR NOTHING.

Slip . . . . . Mr. Jones  
Stockwell . . . . . Mr. Kenny  
Sir Harry Harlow . . Mr. Hughes  
Belford . . . . . Mr. Bartlett  
Martin . . . . . Mr. Taylor  
Miss Nancy . . . . . Mrs. Spencer  
Mrs. Stockwell . . . Mrs. Hellyer  
Jenny . . . . . Mrs. Jones

## ORPHAN.

Castello . . . . . Mr. Powell  
Polydore . . . . . Mr. S. Powell  
Acasto . . . . . Mr. Hughes  
Chaplain . . . . . Mr. Heeley  
Ernesto . . . . . Mr. Kenny  
Chamont . . . . . Mr. Taylor  
Monimia . . . . . Mrs. S. Powell  
Serina . . . . . Mrs. Hughes  
Florella . . . . . Mrs. Collins

## PERCY.

Percy . . . . . Mr. S. Powell  
Douglas . . . . . Mr. Hipworth  
Sir Hubert . . . . . Mr. Jones  
Edric . . . . . Mr. Taylor  
Harcourt . . . . . Mr. Collins  
Messenger . . . . . Mr. Bartlett  
Lord Raby . . . . . Mr. Kenny  
Birtha . . . . . Mrs. Hellyer  
Elwina . . . . . Mrs. Spencer  
Page . . . . . Boston Youth

## PRISONER AT LARGE.

Lord Edmund . . . Mr. Hipworth  
Old Dowdle . . . . Mr. Hughes  
Frippon . . . . . Mr. Villiers  
Jack Conner . . . . Mr. S. Powell  
Frill . . . . . Mr. Bartlett  
Father Frank . . . . Mr. Kenny  
Tough . . . . . Mr. Heeley  
Trap . . . . . Mr. Collins  
Muns . . . . . Mr. Jones  
Adelaide . . . . . Mrs. S. Powell  
Rachel . . . . . Mrs. Hughes  
Mary . . . . . Mrs. Collins  
Landlady . . . . . Miss Harrison

## PRIZE.

Lenitive . . . . . Mr. Hipworth  
Label . . . . . Mr. Villiers  
Caddy . . . . . Mr. Hughes  
Heartwell . . . . . Mr. Kenny  
Juba . . . . . Mr. Heeley  
Mrs. Caddy . . . . . Mrs. Collins  
Caroline . . . . . Mrs. Hellyer

## ROMP.

Watty Cockney . . . Mr. Jones  
Barnacle . . . . . Mr. Kenny  
Old Cockney . . . . Mr. Hughes  
Captain Slightly . . Mr. Hipworth  
Priscilla . . . . . Mrs. Hellyer  
Penelope . . . . . Mrs. Hughes  
Madame La Blonde . . Mrs. Jones

## SUSPICIOUS HUSBAND.

Ranger . . . . . Mr. Taylor  
Frankly . . . . . Mr. Hipworth  
Bellamy . . . . . Mr. Collins  
Jack Meggot . . . . Mr. Jones  
Tester . . . . . Mr. Villiers  
Buckle . . . . . Mr. Bartlett  
Simon . . . . . Mr. Heeley  
Strickland . . . . . Mr. Kenny

Mrs. Strickland . . . Mrs. Spencer  
Jacinta . . . . . Mrs. Hughes  
Lucetta . . . . . Mrs. Collins  
Milliner . . . . . Mrs. Hellyer  
Clarinda . . . . . Mr. S. Powell

## VENICE PRESERVED.

Jaffier . . . . . Mr. Hipworth  
Pierre . . . . . Mr. Kenny  
Priuli . . . . . Mr. Collins  
Perault . . . . . Mr. Powell  
Bedamar . . . . . Mr. Taylor  
Elliott . . . . . Mr. Heeley  
Theodore . . . . . Mr. Hughes  
Spinoza . . . . . Mr. Bartlett  
Belvidera . . . . . Mrs. Spencer

## WEDDING DAY.

Lord Rakeland . . . Mr. Taylor  
Sir Adam Contest . . Mr. Hipworth  
Mr. Millden . . . . Mr. Bartlett  
Young Contest . . . Mr. S. Powell  
Lady Autumn . . . . Mrs. Hellyer  
Mrs. Hamford . . . . Mrs. Hughes  
Hannah . . . . . Miss Harrison  
Lady Contest . . . . Mrs. Collins

## WILD OATS.

Sir George Thunder . Mr. Jones  
Rover . . . . . Mr. Hipworth  
Harry . . . . . Mr. Taylor  
John . . . . . Mr. Kenny  
Banks . . . . . Mr. Hughes  
Gammon . . . . . Mr. Collins  
Ephraim Smooth . . . Mr. Powell  
Sim . . . . . Mr. Villiers  
Twitch . . . . . Mr. Heeley  
Trap . . . . . Mr. Bartlett  
Landlord . . . . . Mr. S. Powell  
Lady Amaranth . . . Mrs. S. Powell  
Jane . . . . . Mrs. Collins  
Amelia . . . . . Mrs. Hughes

like Wignell to the leading London theatres for his people. Miss Harrison, who became Mrs. S. Powell, had played the *Marchioness* in

MR. POWELL'S ADVERTISEMENT.

Intended to be Published by Subscription.

A true and perfect account of  
The Rise, Progress and Tragi-Comical Revolution of the BOSTON THEATRE,  
Interspersed with curious and whimsical  
anecdotes by C. S. P.,

Late Manager of said House,

With his answer to a coliquindita interrogatory  
(by a physical Genius),

WHAT DO YOU HERE?!!!!

A Bitter Pill to take, tho' obliged to swallow  
it at the time;

*Likewise* his true reasons for being obliged  
to quit it.

*The Author in Court, having no Friend nor  
Proctor,*

*Was Judg'd without Jury and Damn'd by  
the Doctor.*

*Duo respublicæ portenta ac pæne funera  
Lucius Calphurnius Piso*

Join'd with Gabinius hadn't greater vice, O!!

N.B.—The Book will be neatly printed in London, where a subscription will be opened amongst P.'s friends, and Books shall be sent to Boston, early next Autumn, to those who may choose to subscribe. For very particular reasons P. wishes none to become subscribers but those who can seriously subscribe themselves his true friends. Subscriptions will be taken in at all the bookstores. *Price, One Dollar.*

April 2, 1796.

purposed publishing a pamphlet on his ejectment from the Boston Theatre. He changed his mind, however, and announced that his book would be printed in Boston.

the "Child of Nature" among other parts at Weymouth in the Summer of 1791. Mrs. Baker had been at Sadler's Wells from 1785 to 1792 as dancer, singer and actress in the pantomimes and musical pieces. Mr. Baker was at the Haymarket in 1787, but he played only small parts, such as *Borachio* in "Much Ado About Nothing." Of Messrs. Hipworth, Taylor and Villiers and Mrs. Hellyer in the reorganized company I have been able to find no English record. They do not appear, however, to have been inefficient, and it was probably to his improvident use of his resources that Mr. Powell's downfall was due. Mr. Powell retired from the management in a very discontented spirit, intending to return to London, where he

## CHAPTER XII.

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### HARPER IN RHODE ISLAND.

THE BEGINNING AT PROVIDENCE—TWO NEWPORT SEASONS—PERFORMANCES AND CASTS—HARPER'S COMPANY—HUGGINS—MRS. MECHTLER—PROVIDENCE SEASON OF 1794—NEW PROVIDENCE THEATRE—ENGAGEMENT OF PART OF THE OLD AMERICAN COMPANY.

JOSEPH HARPER, after his release from arrest for giving performances in Boston in the Autumn of 1792, made his way to Rhode Island, intending to open theatres at Providence and Newport. There was, of course, opposition to the project, some of the writers in the *Providence Gazette* demanding the enforcement of the prohibitory law and denouncing the comedians for their insolence in entering the State. The Providence Town Council, however, accorded them the right to perform, notwithstanding the law, on condition that the proceeds of every fifth night should be paid into the city treasury. Mr. Harper succeeded in obtaining the Court-House to be used as a theatre, and there a number of comedies and farces was performed in the disguise of "moral lectures" in December, 1792, and January, 1793. The subjoined advertisement from the *Providence Gazette* shows the character of the announcements. According to Blake's "History of the Providence Stage," the Court-House was crowded at every performance. The season was a short one, and Mr. Harper's company did not again appear in Providence during the next two

years, although the prohibitory law was repealed in February, 1793, and the company played two long engagements at Newport in the

PROVIDENCE ADVERTISEMENT, 1792-3.

At the Court-House

On Tuesday evening, the 1st of January,  
will be delivered

A MORAL LECTURE

(written by Vanbrugh), called

THE REFORMED WIFE,

After which will follow

A Pantomimical Interlude called

The *Birth, Death and Animation of*  
*Harlequin,*

To which will be added

An Entertaining Lecture called

BON TON, or *High Life Above Stairs.*

TICKETS at Half a Dollar may be had at  
Mr. Dixon's Stage-House, or at Wheeler's  
Printing Office. The doors will be opened  
at Five o'clock and the curtain rise at Six.

meanwhile. In February, 1793, Solomon and Murray undertook to give three performances in Providence, three-fourths of the proceeds of the first night being paid to the town for the use of the poor. This company was a feeble one and met with little encouragement in consequence.

On the 1st of January, 1793, while Harper was playing in the Court-House at Providence,

"Venice Preserved" and the "Padlock" were announced for production at the Court-House at Newport for the benefit of the poor. The performers were either amateurs or strollers.

In the Spring of 1793 a large brick building in Newport, three stories high, was purchased by Alexander Placide and turned into a play-house. Before the Revolution the lower part of the building was used as a market, and the upper floors for shops and offices. After the Revolution it was a printing office until it became a theatre. This was the Newport Theatre until 1842, a period of fifty years. The accompanying list of per-

LIST OF PRODUCTIONS—*Newport.*

1793.		
July	3—	Gamester . . . . . Moore
		Bird Catcher.
		Ghost . . . . . Mrs. Centlivre
	10—	Busybody . . . . . Mrs. Centlivre
		Robinson Crusoe . . . . . Sheridan
	24—	Barnaby Rattle . . . . . Betterton
		Two Philosophers.
		All the World's a Stage . Jackman
Aug.	1—	Tempest . . . . . Dryden
		Harlequin Skeleton.
	8—	She Stoops to Conquer . Goldsmith
		Rosina . . . . . Mrs. Brooke

formances is far from complete, but it is sufficiently full to show the work of Harper's company. On the 10th of September Mad. Placide had a benefit, but I have not found the bill. When Mr. Moore had his benefit he delivered a eulogy on Masonry that was printed in the Newport *Mercury*. "Othello" was played during the season, when a gentleman made his first appearance as the *Moor*, and Harper as *Cassio* delivered an occasional address:

- Aug. 15—Tempest.  
Speaking Picture.  
29—Miser . . . . . Fielding  
Padlock . . . . . Bickerstaff  
(Mr. Harper's benefit.)  
Sept. 5—Orphan . . . . . Otway  
Miss in her Teens. . . . Garrick  
12—Hamlet . . . . . Shakspeare  
Harlequin Skeleton.  
(Madame Douvillier's benefit.)  
19—Richard III . . . . Shakspeare  
Linco's Travels . . . . Garrick  
(Mr. Minchin's benefit.)  
24—As It Should Be . . . . Oulton  
Quality Binding . . . . Rose  
(Benefit of the Poor.)  
Oct. 3—Love in a Village . . Bickerstaff  
Two Philosophers.  
Monody on the Chiefs.  
(Mr. Moore's benefit.)  
8—Prisoner at Large . . . O'Keefe  
Miller of Mansfield . . Dodsley  
(Last Night but One.)

Before this brilliant house behold your *Cassio* bend,  
To pay a tribute to the *Moor*, his lord and friend.

Harper's plea for the *debutant*, especially in the concluding line, was scarcely poetical, but it was certainly practical and business-like:

In friendship's noble cause you're all assembled here;  
What has *Othello*, then, you'll say, to fear?  
Kind patrons, yes; here more from you is due—  
To hear a first appearance in *Othello* through.

A sufficient number of casts has been culled from the advertisements of this first Newport season not only to show the names of Harper's Rhode Island Company, but their work and relative rank. At the head of the organization were Mr. Harper and Miss Smith, but the latter frequently yielded the supremacy to Mrs. Mechtler, who as Miss Fanny Storer had made her American *debut* at the Southwark



Theatre, Philadelphia, as early as 1767. Watts, Adams and Kenny had been with Harper in Boston in 1792. Mr. and Mrs. Moore were probably identical with the players of that name who were with Allen at Albany in 1785. Minchin was one of those actors who only appeared to disappear, but Huggins afterward became a noted barber in New York. His tonsorial advertisements in the *Evening Post*, written by Anthony Bleecker and other wits of the town among his customers, which were afterward gathered into a volume with the title of

## NEWPORT CASTS—FIRST SEASON, 1793.

<b>ALL THE WORLD'S A STAGE.</b>		Patch . . . . . Mrs. Mechtler	Player Queen . . . Miss Brewer
Sir Gilbert Pumpkin . Mr. Kenny		Isabinda . . . . . Miss Brewer	Ophelia . . . . . Mrs. Mechtler
Charles Stanley . . . Mr. Watts		Miranda . . . . . Miss Smith	
Henry Stukely . . . Mr. Adams			<b>HARLEQUIN SKELETON.</b>
Waiter . . . . . Mr. Huggins			Harlequin . . . . . Mr. Trouche
Hostler . . . . . Mr. Minchin			Old Man . . . . . Mr. Douviller
Diggory . . . . . Mr. Harper			Enchanter . . . . . Mr. Minchin
Kitty Sprightly . . . Miss Smith			Lover . . . . . Mr. Huggins
Bridget Pumpkin . Mrs. Mechtler			Pierrot . . . . . Mr. Placide
			Columbine . . . . . Mrs. Placide
<b>AS IT SHOULD BE.</b>		<b>GAMESTER.</b>	<b>LINCO'S TRAVELS.</b>
Lord Megrim . . . . Mr. Harper		Beverly . . . . . Mr. Harper	Linco . . . . . Mr. Moore
Winworth . . . . . Mr. Adams		Lewson . . . . . Mr. Kenny	Clodpole . . . . . Mr. Kenny
Sparkle . . . . . Mr. Watts		Jarvis . . . . . Mr. Adams	Dorcas . . . . . Mr. Huggins
Fidget . . . . . Mr. Kenny		Bates . . . . . Mr. Minchin	
Celia . . . . . Miss Brewer		Dawson . . . . . Mr. Huggins	
Lucy . . . . . Miss Smith		Stukely . . . . . Mr. Watts	
		Charlotte . . . . . Miss Smith	
		Lucy . . . . . Miss Brewer	
		Mrs. Beverly . . . Mrs. Mechtler	
<b>BARNABY BRITTLE.</b>		<b>GHOST.</b>	<b>MILLER OF MANSFIELD</b>
Barnaby Brittle . . . Mr. Watts		Captain Constant . . Mr. Adams	King . . . . . Mr. Moore
Sir Peter Pride . . . Mr. Kenny		Sir Jeffrey . . . . . Mr. Watts	Dick . . . . . Mr. Adams
Lovemore . . . . . Mr. Minchin		Trusty . . . . . Mr. Kenny	Joe . . . . . Mr. Harper
Jeremy . . . . . Mr. Adams		Clinch . . . . . Mr. Huggins	Lurewell . . . . . Mr. Huggins
Clodpole . . . . . Mr. Harper		Roger . . . . . Mr. Harper	Miller . . . . . Mr. Watts
Mrs. Brittle . . . Mrs. Mechtler		Belinda . . . . . Miss Brewer	Margery . . . . . Mrs. Moore
Lady Pride . . . . Miss Brewer		Dolly . . . . . Miss Smith	Kate . . . . . Miss Brewer
Damaris . . . . . Miss Smith			Peggy . . . . . Miss Smith
<b>BUSYBODY.</b>		<b>HAMLET.</b>	<b>MISER.</b>
Marplot . . . . . Mr. Harper		Hamlet . . . . . Mr. Harper	Lovegold . . . . . Mr. Adams
Sir Francis . . . . . Mr. Kenny		King . . . . . Mr. Adams	Ramillie . . . . . Mr. Kenny
Charles . . . . . Mr. Minchin		Polonius } . . . . . Mr. Watts	Clerimont . . . . . Mr. Minchin
Sir Jealous . . . . . Mr. Adams		Laertes } . . . . . Mr. Watts	James . . . . . Mr. Moore
Whisper . . . . . Mr. Huggins		Horatio . . . . . Mr. Kenny	Furnish . . . . . Mr. Huggins
Sir George Airy . . . Mr. Watts		Ghost } . . . . . Mr. Moore	Frederick . . . . . Mr. Harper
		Player King } . . . . . Mr. Moore	Lappet . . . . . Mrs. Mechtler
		Rosencranz . . . . Mr. Minchin	Harriet . . . . . Miss Brewer
		Guildenstern . . . Mr. Huggins	Marianne . . . . . Miss Smith
		Queen . . . . . Miss Smith	

"Hugginiana," placed him among the literati that were then a feature of New York. Of Miss Brewer I know nothing. Mr. Prigmore put in an appearance at Newport before the close of the season, while the Old American Company was resting, his name being in the bill for the 8th of October as *Old Dowdle* in the "Prisoner at Large." Mr. Placide, apparently, was associated with Harper in the management, and together with Mrs. Placide, Mr. and Mrs. Douvillier, Mr. Trouche, Mr. Spinacuta and Mr. Mallet appeared in pantomime and ballet.

## NEWPORT CASTS—FIRST SEASON, 1793.

## MISS IN HER TEENS.

Captain Flash . . . Mr. Watts  
 Captain Loveit . . . Mr. Adams  
 Puff . . . Mr. Kenny  
 Jasper . . . Mr. Minchin  
 Fribble . . . Mr. Harper  
 Tag . . . Mrs. Mechtler  
 Biddy . . . Miss Smith

## ORPHAN.

Castalio . . . Mr. Adams  
 Polydore . . . Mr. Kenny  
 Acasto . . . Mr. Watts  
 Chaplain . . . Mr. Minchin  
 Ernesto . . . Mr. Moore  
 Servant . . . Mr. Huggins  
 Chamont . . . Mr. Harper  
 Serina . . . Miss Smith  
 Florella . . . Miss Brewer  
 Monimia . . . Mrs. Mechtler

## PADLOCK.

Don Diego . . . Mr. Kenny  
 Leander . . . Mr. Huggins  
 Mungo . . . Mr. Harper  
 Ursula . . . Miss Smith  
 Leonora . . . Mrs. Mechtler

## PRISONER AT LARGE.

Old Dowdle . . . Mr. Prigmore  
 Lord Esmond . . . Mr. Watts  
 Jack Conner . . . Mr. Adams  
 Tough . . . Mr. Moore  
 Count Frippon . . . Mr. Huggins  
 Frill . . . Mr. O'Reilly

Muns . . . Mr. Harper  
 Adelaide . . . Mrs. Moore  
 Mary . . . Miss Brewer  
 Rachel . . . Miss Smith

## QUALITY BINDING.

Mr. Lovel . . . Mr. Watts  
 Colonel Modish . . . Mr. Adams  
 Lord Semper . . . Mr. Kenny  
 Sir William Wealthy, Mr. Minchin  
 John . . . Mr. Huggins  
 Plainwell . . . Mr. Harper  
 Mrs. Lovel . . . Miss Smith

## RICHARD III.

Richard . . . Mr. Harper  
 Henry VI . . . Mr. Adams  
 Prince of Wales . . . Mr. Huggins  
 Stanley . . . Mr. Minchin  
 Catesby . . . Mr. Watts  
 Lieutenant . . . Mr. Kenny  
 Ratcliffe . . . Mr. O'Reilly  
 Halbert-bearer . . . Mr. Trouche  
 Richmond . . . Mr. Moore  
 Lady Anne . . . Miss Smith  
 Duchess of York . . . Miss Brewer  
 Queen Elizabeth . . . Mrs. Mechtler

## ROSINA.

Belville . . . Mr. Watts  
 Captain Belville . . . Mr. Kenny  
 Rustic . . . Mr. Adams  
 William . . . Mr. Harper  
 Rosina . . . Mrs. Mechtler  
 Dorcas . . . Miss Smith  
 Phoebe . . . Mrs. Placide

## SHE STOOPS TO CONQUER.

Hardcastle . . . Mr. Adams  
 Young Marlow . . . Mr. Watts  
 Hastings . . . Mr. Minchin  
 Sir Charles Marlow . . . Mr. Kenny  
 Diggory . . . Mr. Huggins  
 Tony Lumpkin . . . Mr. Harper  
 Mrs. Hardcastle . . . Miss Smith  
 Miss Neville . . . Miss Brewer  
 Miss Hardcastle . . . Mrs. Mechtler

## SPEAKING PICTURE.

Cassander . . . Mr. Placide  
 Leander . . . Mr. Mallet  
 Pierrot . . . Mr. Douvillier  
 Isabella . . . Mrs. Placide  
 Columbine . . . Mrs. Douvillier

## TEMPEST.

Prospero . . . Mr. Adams  
 Hippolito . . . Mr. Watts  
 Alonzo . . . Mr. Minchin  
 Gonzalo . . . Mr. Huggins  
 Antonio . . . Mr. Kenny  
 Ferdinand . . . Mr. Harper  
 Stephano . . . Mr. Minchin  
 Ventoso . . . Mr. Kenny  
 Mustachio . . . Mr. Huggins  
 Caliban . . . Mr. Watts  
 Trinculo . . . Mr. Harper  
 Dorinda . . . Miss Smith  
 Miranda . . . Miss Brewer  
 Ariel . . . Mrs. Mechtler

The second Newport season began on the 1st of May, 1794, and closed on the 28th of August to allow a visit to Providence.

LIST OF PRODUCTIONS—*Newport.*

1794.	
May	1—Douglas . . . . . Home Gallery of Portraits.
	7—Citizen . . . . . Murphy Trick upon Trick . . . Yarrow
	15—Foundling . . . . . Moore Madcap . . . . . Fielding
	22—She Stoops to Conquer . Goldsmith Romp . . . . . Bickerstaff
	29—Barbarossa . . . . . Browne Thomas and Sally . . Bickerstaff (Benefit of Algiers Prisoners.)
June	10—Richard III . . . . . Shakspeare Romp.
	19—Beggars' Opera . . . . . Gay Ghost . . . . . Mrs. Centlivre
	26—West Indian . . . . . Cumberland Devil to Pay . . . . . Coffey
July	1—Countess of Salisbury . Hartson Quaker . . . . . Dibdin
	10—Romeo and Juliet . . Shakspeare Three Weeks After Marriage Murphy
	15—Beaux' Stratagem . . Farquhar Romp.
	24—Bold Stroke for a Wife. Mrs. Centlivre Romp.
	31—Bold Stroke for a Wife. Witches. (Mr. Harper's benefit.)
Aug.	14—Recruiting Officer . . Farquhar Thomas and Sally. (Miss Smith's benefit.)
	28—All in the Wrong . . . Murphy No Song No Supper . . . Hoare
Oct.	23—Bold Stroke for a Wife. True-Born Irishman . . Macklin (Mrs. Mechtler's benefit.)
	28—Modern Antiques . . . O'Keefe Barataria . . . . . Pilon (Mr. Harper's benefit.)

According to Blake's "History of the Providence Stage," no performances were given in that town during the year previous to the 30th of December, 1794, and in either case the matter is not important, as an engagement there in September could only have meant a repetition of the Newport productions. In October another brief engagement was played in Newport, and then the company went to Providence for a winter season. In the meantime, Harper had almost entirely reorganized his forces. Kenny, Minchin and Huggins had retired, and the names of the Moores and Miss Brewer also disappear from the bills. The new engagements comprised Mr. Kenna, the elder, Mr. and Mrs. Solomon, Mr. Redfield, who had been with Harper in Boston, and upon occasion Francis, Powers, Brett and Patterson. Mr. Kenna made his first appear-

ance with the company on the opening night of the season as *Old Norval* in "Douglas." Mrs. Kenna also joined her husband and

## NEWPORT CASTS—SECOND SEASON, 1794.

## ALL IN THE WRONG.

Sir John Restless . . . Mr. Harper  
Beverly . . . . . Mr. Adams  
Young Belmont . . . Mr. Watts  
Sir William Belmont . Mr. Redfield  
Blanford . . . . . Mr. Prigmore  
Robert . . . . . Mr. Kenna  
Brush . . . . . Mr. Solomon  
Lady Restless . . . Miss Smith  
Belinda . . . . . Mrs. Solomon  
Tattle . . . . . Mrs. Mechtler  
Clarissa . . . . . Mrs. Watts

## BARATARIA.

Sancho . . . . . Mr. Harper  
Duke . . . . . Mr. Kenna  
Don Quixote . . . . Mr. Adams  
Don Pedro . . . . . Mr. Watts  
Don Alonzo . . . . Mr. Redfield  
Mary . . . . . Mrs. Harper  
Teresa . . . . . Mrs. Mechtler  
Duchess . . . . . Mrs. Watts  
Rodriguez . . . . . Mrs. Kenna

## BARBAROSSA.

Barbarossa . . . . Mr. Kenna  
Achmet . . . . . Mr. Harper  
Othman . . . . . Mr. Adams  
Aladin . . . . . Mr. Watts  
Sadl . . . . . Mr. Redfield  
Slave . . . . . Mr. Solomon  
Zaphira . . . . . Mrs. Mechtler  
Irene . . . . . Miss Smith  
Slave . . . . . Mrs. Watts

## BEAUX' STRATAGEM.

Archer . . . . . Mr. Harper  
Aimwell . . . . . Mr. Patterson  
Foigard . . . . . Mr. Kenna  
Boniface . . . . . Mr. Adams  
Sullen . . . . . Mr. Redfield  
Gibbet . . . . . Mr. Watts  
Freeman . . . . . Mr. Solomon  
Scrub . . . . . Mr. Prigmore  
Mrs. Sullen . . . . Mrs. Mechtler  
Dorinda . . . . . Mrs. Solomon  
Lady Bountiful . . . Mrs. Watts

## BEGGAR'S OPERA.

Macheath . . . . . Mr. Harper  
Lockit . . . . . Mr. Kenna

Peachum . . . . . Mr. Adams  
Mat . . . . . Mr. Watts  
Flich . . . . . Mr. Solomon  
Ben Budge . . . . Mr. Redfield  
Polly . . . . . Mrs. Mechtler  
Lucy . . . . . Mrs. Solomon  
Mrs. Peachum . . . Miss Smith  
Mrs. Slammekia . . Mrs. Watts

## BOLD STROKE FOR A WIFE.

Feignwell . . . . . Mr. Harper  
Obadiah Prim . . . Mr. Kenna  
Periwinkle . . . . Mr. Prigmore  
Sackbut . . . . . Mr. Adams  
Modelove . . . . . Mr. Watts  
Tradelove . . . . . Mr. Redfield  
Simon Pure . . . . Mr. Solomon  
Ann Lovely . . . . Mrs. Mechtler  
Mrs. Prim . . . . . Mrs. Solomon  
Betty . . . . . Mrs. Watts

## CITIZEN.

Old Philpot . . . . Mr. Kenna  
Young Philpot . . . Mr. Harper  
Young Wilding . . . Mr. Francis  
Beaufort . . . . . Mr. Powers  
Maria . . . . . Miss Smith

## COUNTESS OF SALISBURY.

Alwin . . . . . Mr. Harper  
Raymond . . . . . Mr. Watts  
Grey . . . . . Mr. Kenna  
Morton . . . . . Mr. Adams  
Leroches . . . . . Mr. Redfield  
Sir Ardolf . . . . . Mr. Solomon  
Ela . . . . . Miss Smith  
Eleanor . . . . . Mrs. Mechtler  
Lord William . . . Miss Brown

## DEVIL TO PAY.

Sir John Loverule . . Mr. Adams  
Jobson . . . . . Mr. Harper  
Conjurer . . . . . Mr. Redfield  
Butler . . . . . Mr. Kenna  
Coachman . . . . . Mr. Watts  
Cook . . . . . Mr. Solomon  
Lady Loverule . . . Mrs. Mechtler  
Nell . . . . . Mrs. Solomon  
Lucy . . . . . Miss Smith  
Lettice . . . . . Mrs. Watts

## DOUGLAS.

Old Norval . . . . . Mr. Kenny  
Lord Randolph . . . Mr. Francis  
Glenalvon . . . . . Mr. Brett  
Officer . . . . . Mr. Powers  
Norval . . . . . Mr. Harper  
Lady Randolph . . . Miss Smith

## FOUNDLING.

Sir Charles Raymond . Mr. Kenny  
Sir Roger Belmont . . Mr. Solomon  
Young Belmont . . . Mr. Francis  
Colonel Raymond . . Mr. Redfield  
Faddle . . . . . Mr. Harper  
Villiard . . . . . Mr. Powers  
Rosetta . . . . . Mrs. Solomon  
Fidelia . . . . . Miss Smith

## MADCAP.

Goodwill . . . . . Mr. Redfield  
Blister . . . . . Mr. Harper  
Coupee . . . . . Mr. Kenna  
Quaver . . . . . Mr. Solomon  
Thomas . . . . . Mr. Powers  
Lucy . . . . . Mrs. Solomon

## MODERN ANTIQUES.

Cockletop . . . . . Mr. Adams  
Frank . . . . . Mr. Watts  
Joey . . . . . Mr. Harper  
Napkin . . . . . Mr. Clapham  
Hearty . . . . . Mr. Kenna  
Thomas . . . . . Mr. Redfield  
Mrs. Cockletop . . Mrs. Mechtler  
Mrs. Camomile . . Mrs. Harper  
Belinda . . . . . Mrs. Watts  
Flounce . . . . . Mrs. Kenna

## NO SONG NO SUPPER.

Robin . . . . . Mr. Harper  
Crop . . . . . Mr. Prigmore  
Endless . . . . . Mr. Watts  
Frederick . . . . . Mr. Solomon  
Thomas . . . . . Mr. Kenna  
William . . . . . Mr. Adams  
Margaretta . . . . Mrs. Solomon  
Dorothy . . . . . Mrs. Mechtler  
Louisa . . . . . Mrs. Watts  
Nell . . . . . Miss Smith

the company in October. As in the previous year, Mr. Prigmore visited Newport in the Summer of 1794, where he played low comedy

CONTRASTED CASTS—*Changes.*

PLAYS.	1793.	1794.
<i>Ghost.</i>		
Sir Jeffrey . . .	Mr. Watts . .	Mr. Redfield
Trusty . . . . .	Mr. Kenny . .	Mr. Solomon
Clinch . . . . .	Mr. Huggins .	Mr. Watts
Belinda . . . . .	Miss Brewer .	Mrs. Solomon

*Richard III.*

Prince of Wales .	Mr. Huggins .	Mrs. Solomon
Duke of York . .		Miss Brown
Stanley . . . . .	Mr. Minchin .	Mr. Kenna
Lieutenant . . .	Mr. Kenny . .	Mr. Solomon
Ratcliffe . . . .	Mr. O'Reilly .	Mr. Redfield
Richmond . . . .	Mr. Moore . .	Mr. Adams
Duchess of York .	Miss Brewer .	Mrs. Watts

*She Stoops to Conquer.*

Hardcastle . . .	Mr. Adams . .	Mr. Kenna
Hastings . . . .	Mr. Minchin .	Mr. Francis
Sir Charles . . .	Mr. Kenny . .	Mr. Redfield
Diggory . . . . .	Mr. Huggins .	Mr. Solomon
Miss Neville . .	Miss Brewer .	Mrs. Solomon

roles with Harper's company from the middle of July until the close of August. He made his first appearance at Newport this season on the 15th of July as *Scrub* in the "Beaux' Stratagem." After the close of the Summer season, and before the brief engagement in October, Mr. Harper and Miss Smith were married. Besides that of Mrs. Kenna, the only new name

## NEWPORT CASTS—SECOND SEASON, 1794.

## QUAKER.

Steady . . . . .	Mr. Kenna
Lubin . . . . .	Mr. Harper
Solomon . . . . .	Mr. Watts
Easy . . . . .	Mr. Adams
Gillian . . . . .	Mr. Solomon
Floretta . . . . .	Mrs. Mechtler
Cicely . . . . .	Miss Smith

## RECRUITING OFFICER.

Captain Plume . .	Mr. Harper
Captain Brazen .	Mr. Prigmore
Sergeant Kite . .	Mr. Watts
Balance . . . . .	Mr. Adams
Worthy . . . . .	Mr. Redfield
Bullock . . . . .	Mr. Kenna
Sylvia . . . . .	Miss Smith
Melinda . . . . .	Mrs. Mechtler
Rose . . . . .	Mrs. Solomon
Lucy . . . . .	Mrs. Watts

## ROMEO AND JULIET.

Romeo . . . . .	Mr. Harper
Mercutio . . . . .	Mr. Kenna
Paris . . . . .	Mr. Adams
Frar Laurence . .	Mr. Watts
Prince . . . . .	Mr. Redfield
Capulet . . . . .	Mr. Patterson

Montagu . . . . .	Mr. Solomon
Juliet . . . . .	Mrs. Mechtler
Nurse . . . . .	Mrs. Solomon
Lady Capulet . . .	Mrs. Watts

## ROMP.

Barnacle . . . . .	Mr. Watts
Old Cockney . . .	Mr. Adams
Watty Cockney . .	Mr. Solomon
Captain Lightly . .	Mr. Redfield
Miss Le Blond . . .	Mrs. Mechtler
Penelope . . . . .	Mrs. Watts
Priscilla . . . . .	Mrs. Solomon

## THOMAS AND SALLY.

Thomas . . . . .	Mr. Harper
Squire . . . . .	Mr. Solomon
Sally . . . . .	Mrs. Mechtler
Dorcas . . . . .	Mrs. Solomon

## TRICK UPON TRICK.

Mixum . . . . .	Mr. Kenna
Vizard . . . . .	Mr. Harper
Freeman . . . . .	Mr. Francis
Solomon Smack . .	Mr. Powers
Mrs. Mixum . . . .	Miss Smith

## TRUE-BORN IRISHMAN.

O'Dogherty . . . .	Mr. Watts
Mushroom . . . . .	Mr. Harper
Hamilton . . . . .	Mr. Adams
Major Gamble . . .	Mr. Kenna
John . . . . .	Mr. Redfield
William . . . . .	Mr. Clapham
Mrs. O'Dogherty . .	Mrs. Mechtler
Kitty Farrell . . .	Mrs. Harper
Lady Kinnegad . . .	Mrs. Watts

## WEST INDIAN.

Belcour . . . . .	Mr. Harper
Stockwell . . . . .	Mr. Adams
Major O'Flaherty . .	Mr. Kenna
Captain Dudley . .	Mr. Redfield
Charles Dudley . . .	Mr. Watts
Fulmer . . . . .	Mr. Solomon
Miss Rusport . . .	Mrs. Mechtler
Louisa Dudley . . .	Miss Smith
Mrs. Fulmer . . . .	Mrs. Solomon
Lady Rusport . . .	Mrs. Watts

## WITCHES.

Harlequin . . . . .	Mr. Prigmore
Pantaloon . . . . .	Mr. Kenna
Clown . . . . .	Mr. Harper
Lover . . . . .	Mr. Adams
Columbine . . . . .	Miss Smith

in the bills of the October season was that of Mr. Clapham, who played *Freeman* in a "Bold Stroke for a Wife" among other parts, and accompanied the company to Providence in December.

In the Autumn of 1794 a new, temporary theatre was erected in Providence, in the rear of a building known as the Old Coffee House.

The season began on the 30th of December, and closed on the 13th of April following. Besides Mrs. Kenna and Mr. Clapham, the only new names in the casts were those of Copeland, Farlowe and McGrath. McGrath was probably the strolling manager and actor of that name. In the early part of the season Mr. and Mrs. Watts were still with the company, but their names are not in the later

casts. Incomplete as the list of performances is, it is full enough to show the work of the season. In addition to these pieces, Mr. Blake names "Barnaby Brittle," "Provoked Wife," "Deuce is in Him" and "Beaux' Stratagem." It is likely the "Provoked Husband" was meant, the "Provoked Wife" having never been played in America.

## LIST OF PERFORMANCES—Providence.

1794.  
Dec. 30—Foundling . . . . . Moore  
                  Miller of Mansfield . . . Dodsley
1795.  
Feb. 9—Wonder . . . . . Mrs. Centlivre  
          All the World's a Stage . Jackman  
16—Venice Preserved . . . . . Otway  
          Love a la Mode . . . . . Macklin  
March 2—Bold Stroke for a Wife  
                  Mrs. Centlivre  
                  Mayor of Garratt . . . . . Foote  
30—Hamlet . . . . . Shakspeare  
          Three Weeks After Marriage  
                  Murphy  
          (Mr. Kenna's benefit.)  
April 13—Beggars' Opera . . . . . Gay  
          Lying Valet . . . . . Garrick  
          (Farlowe and McGrath's benefit.)

## PROVIDENCE CASTS—FIRST SEASON OF 1794-5.

## BEGGAR'S OPERA.

Captain Macheath . Mr. Harper  
Peachum . . . . . Mr. McGrath  
Lockit . . . . . Mr. Kenna  
Flich . . . . . Mr. Clapham  
Mat . . . . . Mr. Patterson  
Ben Budge . . . . . Mr. Copeland  
Polly . . . . . Mrs. Mechtler

Mrs. Peachum . . . Mrs. Harper  
Mrs. Slammekin . . Mrs. Kenna  
Diana Trapes . . . Mr. Farlowe  
Lucy . . . . . Mrs. Harper

## FOUNDLING.

Sir Charles Raymond . Mr. Kenna  
Sir Roger Belmont . Mr. Clapham

Colonel Raymond . Mr. Copeland  
Young Belmont . . Mr. Harper  
Faddle . . . . . Mr. Watts  
Rosetta . . . . . Mrs. Mechtler  
Fidelia . . . . . Mrs. Harper

## HAMLET.

Hamlet . . . . . Mr. Harper

In the summer of 1795 Harper found himself excluded from Newport by a rival company made up of actors and actresses from the disbanded forces of the Boston Theatre. Mr. Harper was, no doubt, content, as a new theatre was building in Providence for his occupancy and was to be opened on the 2d of September by part of the Old American Company in conjunction with his own forces. A meeting was held at McLane's Coffee House as early as the 14th of April, 1795, to raise subscriptions for a new theatre. John Brown gave a lot situated at Westminster and Mathewson Streets, where Grace Church now stands, and a sufficient sum was guaranteed in time for work on the building to begin on the 6th of August. As less than a month remained previous to the opening night, the carpenters in the town formed a "bee" and worked without pay for the purpose of completing the theatre in time. The building was 81 feet long by 50 feet in Westminster Street. Access was by three doors in front, the middle door being the entrance to the boxes, the east door to the pit, and the west door to the gallery. There were two tiers of boxes.

## PROVIDENCE CASTS—FIRST SEASON OF 1794-5.

King . . . . . Mr. Redfield  
 Ghost . . . . . Mr. Kenna  
 Polonius . . . . . Mr. Clapham  
 Horatio . . . . . Mr. Patterson  
 Player King . . . . . Mr. Farlowe  
 First Gravedigger . Mr. McGrath  
 Second Gravedigger, Mr. Copeland  
 Player Queen . . . . Mrs. Kenna  
 Queen . . . . . Mrs. Harper  
 Ophelia . . . . . Mrs. Mechtler

## LOVE A LA MODE.

Sir Callaghan . . . . Mr. Kenna  
 Sir Archy . . . . . Mr. Clapham  
 Sir Theodore . . . . Mr. Copeland  
 Beau Mordecai . . . . Mr. Farlowe  
 Squire Groom . . . . Mr. Harper  
 Charlotte . . . . . Mrs. Harper

## LYING VALET.

Gayless . . . . . Mr. Patterson  
 Sharp . . . . . Mr. Harper  
 Guttle . . . . . Mr. Kenna  
 Trippet . . . . . Mr. Copeland  
 Drunken Cook . . . . Mr. Clapham  
 Melissa . . . . . Mrs. Harper  
 Mrs. Gadabout . . . . Mrs. Kenna  
 Kitty Pry . . . . . Mrs. Mechtler

## MILLER OF MANSFIELD.

King . . . . . Mr. Watts  
 Lurewell . . . . . Mr. Copeland  
 Miller . . . . . Mr. Kenna  
 Dick . . . . . Mr. Harper  
 Joe . . . . . Mr. Clapham  
 Peggy . . . . . Mrs. Harper  
 Margery . . . . . Mrs. Mechtler  
 Kate . . . . . Mr. Watts

## THREE WEEKS AFTER MARRIAGE.

Sir Charles Racket . Mr. Harper  
 Drugget . . . . . Mr. Kenny  
 Lovelace . . . . . Mr. Patterson  
 Woodley . . . . . Mr. Copeland  
 Thomas . . . . . Mr. Clapham  
 Lady Racket . . . . Mrs. Harper  
 Mrs. Drugget . . . . Mrs. Mechtler  
 Dimity . . . . . Mrs. Kenna

## VENICE PRESERVED.

Jaffier . . . . . Mr. Harper  
 Pierre . . . . . Mr. Kenna  
 Priuli . . . . . Mr. Clapham  
 Renault . . . . . Mr. Redfield  
 Bedamar . . . . . Mr. Patterson  
 Elliott . . . . . Mr. Copeland  
 Spinosa . . . . . Mr. Farlowe  
 Belvidera . . . . . Mrs. Harper

The proscenium was 16 feet high by 24 wide, with a motto over the arch—"Pleasure the means—the end virtue."

The opening, intended for the 2d of September, was postponed until the following evening, when a season began that lasted until the 2d of November. On the opening night Mr. Harper delivered an Occasional Address,<sup>1</sup> the authorship of which was attributed both to Paul Allen and Ann Maria Thayer. The opening attractions were the "Child of Nature" and "Rosina," and the season closed with

<sup>1</sup> PROVIDENCE PROLOGUE.

The eye contemplating this simple dome  
Views not the art of Greece, the wealth of  
Rome;  
Nor tow'ring arch, nor roof of vast design,  
Which prove the virtues of the Parian nine;  
Nor painting's touch, nor sculpture's breath-  
ing mould,  
Nor life enchased in elephant and gold.  
It boasts them not; alas, it boasts alone  
The wish to please—and let that wish atone.  
Ye fair, who deign our efforts to repay,  
Ye give it honors and ye take away.

Here to your eyes we hold the mirror true,  
Here pass your virtues in their bright review.  
Nor cold reproof, nor satire's caustic smart  
Can crimson virtue's cheek, or chill the heart.  
Laugh then secure, or pity virtue's call—  
The strokes of censure on the guilty fall.  
Here view yourselves, nor fear t' applaud the  
scene,  
Live o'er your lives and be what ye have  
been;  
Give to th' unbidden tear its generous flow,  
Not more can pity give to fancied woe;  
Nor fear that hid beneath the mimic guise  
Vice waits her victim with impatient eyes.  
Here shall ye learn with purity of heart  
To meet the artful in the fields of art.  
The eye which beams intelligence and love

Shall learn to blend the serpent with the  
dove,

The righteous claim of bashful mirth to scan,  
And well discern the coxcomb from the man.

In ancient days when Rome could boast  
her name,

When Scipio fought and Terence wrote for  
fame,

Ere taste or genuine wit was forced to yield,  
And low buffoonery had usurped the field,  
The Roman stage was virtue's primal school.  
There heroes learned to conquer and to rule,  
And, while they wept as mimic woes were  
shown,

To feel for others' and t' endure their own.  
Nor did the jest, ambiguous and obscene,  
Disturb the cheek of innocence serene.  
But nature's mother-wit, sublime and chaste,  
Met the full voice of modesty and taste.  
If such the manners of the Roman age,  
Such must delight when Yankees seek the  
stage.

See a new Rome in Western forests rise,  
Her manners simple and her maxims wise;  
These t' improve, to cherish fresh and fair,  
Shall be our best regard, our only care.  
This humble house, its office so divine,  
With more than all Vitruvius' arts shall shine.  
Enough for us, we rest secure the while  
Of Virtue's plaudit and of Beauty's smile.



three pieces for the benefit of Mr. and Mrs. Hallam—the “Miser,” “Midnight Hour” and “Robinson Crusoe.” The casts show that the

## CHILD OF NATURE.

Marquis . . . . Mr. Harper  
Valentia . . . . Mr. Hallam  
Murcia . . . . Mr. Prigmore  
Seville . . . . Mr. Patterson  
Granada . . . Mr. Humphreys  
Peasant . . . . Mr. Hallam  
Marchioness . . Mrs. Mechtler  
Amanthis . . . Mrs. Harper

Prigmore and Mr. Woolls. Providence criticism at this time was peculiar. When

“Percy” was played on the 7th of September, a writer in the *United States Chronicle* declared himself “particularly pleased with the gen-

## MIDNIGHT HOUR.

Marquis . . . Mr. Hallam, Jr  
Sebastian . . . Mr. Harper  
Nicholas . . . Mr. Hallam  
Matthias . . . Mr. Woolls  
Ambrose . . . Mr. Copeland  
General . . . Mr. Prigmore  
Julia . . . . Mrs. Harper  
Cicely . . . . Mrs. Mechtler  
Flora . . . . Mrs. Hallam

detachment from  
the Old Ameri-  
can Company  
consisted of Mr.  
and Mrs. Hal-  
lam, Mr. Hallam,  
the younger, Mr.

tleman who did  
the part of *Dou-  
glas*—he acted a  
jealous madman  
to the life. Old  
*Lord Raby* did

the distressed father beyond anything I had

any idea of. I could not help crying. The part of *Percy* I was much delighted with; but *Elwina*, poor girl, I shall not forget you as long as I live.”

When the season closed, Harper joined the forces at the Boston Theatre, and his regular management in Rhode Island ceased.

## MISER.

Lovegold . . . . Mr. Hallam  
Ramillie . . . Mr. Hallam, Jr  
Clerimont . . . Mr. Prigmore  
Decoy . . . . Mr. Kenna  
Furnish . . . . Mr. Tompkins  
Sparkle . . . . Mr. Woolls  
Sattin . . . . Mr. McKnight  
James . . . . Mr. Copeland  
Frederick . . . Mr. Harper  
Marianna . . . Mrs. Harper  
Harriet . . . Mrs. Mechtler  
Lappet . . . . Mrs. Hallam

## ROBINSON CRUSOE.

Robinson Crusoe . Mr. Hallam  
Indian Chief . . . Mr. Harper  
Captain . . . . Mr. Woolls  
Pantaloon . . . Mr. Copeland  
Friday . . . . Mr. Hallam, Jr  
Columbine . . . Mrs. Harper

## CHAPTER XIII.

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### THE INVASION OF NEW ENGLAND.

A PART OF THE OLD AMERICAN COMPANY AT HARTFORD IN 1794—HARTFORD CASTS—HODGKINSON LEADS THE HARTFORD DETACHMENT IN 1795—SOME OF THE PRODUCTIONS AND CASTS—THE NEW YORK COMPANY IN BOSTON—A BRILLIANT ENGAGEMENT.

AFTER the close of the New York season of 1793-4 and previous to the return of Hallam and Hodgkinson to the Southwark Theatre in Philadelphia for the Autumn season of 1794, a detachment of the Old American Company ventured to invade New England, appearing at Hartford on the 31st of July and remaining until the 12th of September. This detachment was under the command of Mr. Martin, and the company consisted of Mr. and Mrs. Martin, Mr. and Mrs. King, Mr. and Mrs. Ashton, Messrs. Ryan, Bisset and Bergman, Miss Chaucer and Mrs. Wilson. Hallam and Hodgkinson apparently had no connection with the enterprise, but Mr. Hodgkinson was in Hartford on the 3d of September, when he gave the rather feeble contingent the benefit of an appearance.

The list of performances and the annexed casts, though not complete, give a satisfactory idea of the campaign with which the invasion of New England began. The plays, operas and farces were among the most popular productions of the New York repertory, and it is probable that the season proved reasonably remunerative.

Hartford was then a mere village, and, as it turned out in subsequent seasons, incapable of supporting an expensive organization for even

LIST OF PERFORMANCES—*Hartford.*

1794.

- July 31—Child of Nature . Mrs. Inchbald  
Love a la Mode . . . . Macklin  
Aug. 4—West Indian . . . . Cumberland  
Prisoner at Large . . . O'Keefe  
7—School for Scandal . . Sheridan  
Poor Soldier . . . . . O'Keefe  
11—Child of Nature.  
No Song No Supper . . . Hoare  
14—Prisoner at Large.  
Love a la Mode.  
21—Douglas . . . . . Home  
Ghost . . . . . Mrs. Centlivre  
25—Ways and Means . . Colman, Jr.  
No Song No Supper.  
(Mr. and Mrs. King's benefit.)  
28—Miser . . . . . Fielding  
Catharine and Petruchio, Shakspeare  
(Mr. Ryan and Miss Chaucer's benefit.)  
Sept. 1—Wonder . . . . Mrs. Centlivre  
Rosina . . . . . Mrs. Brooke  
(Bisset and Collard's benefit.)  
8—Every One Has His Fault  
Mrs. Inchbald  
Citizen . . . . . Murphy  
(Mr. and Mrs. Ashton's benefit.)  
12—Busybody . . . . Mrs. Centlivre  
Daphne and Amintor.  
Death of Harlequin.  
(Mr. and Mrs. Martin's benefit.)

a brief period. There is no hint in the advertisements of the character of the theatre, but the prices were graduated on the usual scale—three shillings and ninepence for the boxes, two shillings and thr'pence to the pit, and one shilling and sixpence to the gallery.

On the opening night Mr. Ryan did not appear, and Mr. Ashton read his parts; but notwithstanding this drawback the *Hartford Gazette* said of the performance, "It pleased, and that was sufficient."

An incident of the opening night was the first appearance on any stage of a young lady as *Amanthis*. She was probably Mrs. Martin. Another *debutant* was a youth of Hartford as *Edward* in "Every One

Has His Fault." The name of Mrs. Wilson was generally spelled "Willson" in the advertisements. The casts printed herewith are mainly interesting as showing the important roles assumed by the minor players of the Old American Company upon the first occasion that they organized themselves into a special company for the invasion of a quiet New England town. Martin as *Marplot*, *Petruchio*, *Young Norval*, *Captain*

*Irwin, Charles Surface, Random, Belcour and Don Felix; Ashton as Lovegold and Sir Peter Teazle; King as Lord Norland, Robin and*

## HARTFORD CASTS—1794.

## BUSYBODY.

Marplot . . . . . Mr. Martin  
Sir George Airy . . . . Mr. King  
Sir Francis Gripe . . . Mr. Ashton  
Charles . . . . . Mr. Bergman  
Sir Jealous Traffic . . Mr. Ryan  
Whisper . . . . . Mr. Bisset  
Miranda . . . . . Mrs. Wilson  
Patch . . . . . Mrs. Martin  
Scentwell . . . . . Miss Chaucer  
Isabinda . . . . . Mrs. King

## CATHARINE AND PETRUCHIO.

Petruchio . . . . . Mr. Martin  
Baptista } . . . . . Mr. Ryan  
Jailor }  
Hortensio . . . . . Mr. Bisset  
Biondello . . . . . Mr. Bergman  
Grumio . . . . . Mr. Ashton  
Bianca . . . . . Mrs. King  
Curtis . . . . . Mrs. Ashton  
Catharine . . . . . Mrs. Wilson

## CHILD OF NATURE.

Count Valentia . . . Mr. Martin  
Alberto . . . . . Mr. Ashton  
Granada . . . . . Mr. Ryan  
Seville . . . . . Mr. Bisset  
Marquis . . . . . Mr. King  
Marchioness . . . . Mrs. Wilson

## CITIZEN.

Young Philpot . . . Mr. Martin  
Old Philpot . . . . Mr. Ashton  
Young Wilding . . . Mr. King  
Sir Jasper . . . . . Mr. Ryan  
Beaufort . . . . . Mr. Bergman  
Quilldrive . . . . . Mr. Bisset  
Corinna . . . . . Miss Chaucer  
Maria . . . . . Mrs. Wilson

## DAPHNE AND AMINTOR.

Amintor . . . . . Mr. Bergman  
First Statue . . . . Mr. Martin  
Second Statue . . . Mr. Ashton  
Third Statue . . . . Mr. Ryan  
Mindora . . . . . Mrs. Martin  
Daphne . . . . . Mrs. Wilson

## DEATH OF HARLEQUIN.

Harlequin . . . . . Mr. Martin

Pantaloon . . . . . Mr. Ryan  
Magician . . . . . Mr. Bisset  
Clown . . . . . Mr. Ashton  
Columbine . . . . . Mrs. King

## DOUGLAS.

Young Norval . . . Mr. Martin  
Lord Randolph . . . Mr. Ashton  
Old Norval . . . . Mr. Ryan  
Officer . . . . . Mr. Bergman  
Shepherd . . . . . Mr. Bisset  
Glenalvon . . . . . Mr. King  
Anna . . . . . Miss Chaucer  
Lady Randolph . . . Mrs. Wilson

## EVERY ONE HAS HIS FAULT.

Lord Norland . . . Mr. King  
Harmony . . . . . Mr. Ashton  
Sir Robert Ramble . . Mr. Bergman  
Solus . . . . . Mr. Ryan  
Placid . . . . . Mr. Bisset  
Capt. Irwin . . . . Mr. Martin  
Miss Wooburn . . . Miss Chaucer  
Mrs. Placid . . . . Mrs. King  
Miss Spinster . . . Mrs. Ashton  
Lady Ellnor . . . . Mrs. Wilson

## GHOST.

Roger . . . . . Mr. Martin  
Capt. Constant . . Mr. Bergman  
Trusty . . . . . Mr. Ryan  
Sir Jeffrey . . . . Mr. Bisset  
Clinch . . . . . Mr. King  
Belinda . . . . . Mrs. Martin  
Dorothy . . . . . Mrs. Wilson

## LOVE A LA MODE.

Sir Callaghan . . . Mr. King  
Sir Archy . . . . Mr. Bisset  
Sir Theodore . . . Mr. Ryan  
Beau Mordecia . . . Mr. Ashton  
Squire Groom . . . Mr. Martin  
Charlotte . . . . Mrs. Wilson

## MISER.

Lovegold . . . . . Mr. Ashton  
Ramillie . . . . . Mr. King  
Clerimont . . . . Mr. Martin  
Frederick . . . . Mr. Bergman  
Decoy . . . . . Mr. Ryan

Furnish . . . . . Mr. Bisset  
Mariana . . . . . Mrs. Wilson  
Harriet . . . . . Mrs. King  
Mrs. Wisely . . . Mrs. Ashton  
Wheedle . . . . . Mrs. Martin  
Lappet . . . . . Miss Chaucer

## NO SONG NO SUPPER.

Robin . . . . . Mr. King  
Endless . . . . . Mr. Martin  
Frederick . . . . Mr. Ashton  
Thomas . . . . . Mr. Ryan  
William . . . . . Mr. Bisset  
Crop . . . . . Mr. Bergman  
Dorothy . . . . . Mrs. King  
Louise . . . . . Miss Chaucer  
Nelly . . . . . Mrs. Ashton  
Margaretta . . . Mrs. Wilson

## POOR SOLDIER.

Patrick . . . . . Mr. King  
Capt. Fitzroy . . . Mr. Ashton  
Dermot . . . . . Mr. Bergman  
Father Luke . . . Mr. Ryan  
Darby . . . . . Mr. Martin  
Norah . . . . . Mrs. King  
Kathleen . . . . Mrs. Wilson

## PRISONER AT LARGE.

Old Dowdle . . . Mr. Ashton  
Lord Eamond . . . Mr. King  
Jack Conner . . . Mr. Bergman  
Frippon . . . . Mr. Ryan  
Father Frank . . . Mr. Bisset  
Muns . . . . . Mr. Martin  
Adelaide . . . . Mrs. King  
Mary . . . . . Miss Chaucer  
Rachel . . . . . Mrs. Wilson

## ROSINA.

Capt. Belville . . Mr. Bergman  
William . . . . . Mr. Martin  
Rustic . . . . . Mr. Ryan  
First Irishman . . Mr. Ashton  
Second Irishman . . Mr. Bisset  
Belville . . . . . Mr. King  
Phoebe . . . . . Mrs. Martin  
Dorcas . . . . . Mrs. Ashton  
Rosina . . . . . Mrs. Wilson

*Major O'Flaherty*, and Bisset as *Sir Archy McSarcasm* certainly make a remarkable showing when their rank in the New York Theatre is considered.

The second season at the Hartford Theatre began August 3d, 1795, the building being probably the same that was occupied by Mar-

LIST OF PERFORMANCES—Hartford.  
1795.

- Aug. 3—Dramatist . . . . . Reynolds  
Rival Candidates . . . . . Bate  
10—Such Things Are . . Mrs. Inchbald  
Rosina . . . . . Mrs. Brooke  
17—Belle's Stratagem . Mrs. Cowley  
Bird Catcher.  
Children in the Wood . . Morton  
24—Haunted Tower . . . . . Cobb  
Busybody . . . . . Mrs. Centlivre  
31—Grecian Daughter . . . Murphy  
Triumph of Mirth.  
Sept. 7—Country Girl . . . . . Garrick  
Caledonian Frolic . . . . . Francis  
Poor Soldier . . . . . O'Keefe  
14—Isabella . . . . . Southerne  
Le Foret Noire.  
23—Merchant of Venice . . Shakspeare  
Two Philosophers.  
Agreeable Surprise . . . O'Keefe

tin's contingent the previous year.

The company comprised, besides Mr. and Mrs. Hodgkinson, a strong force from the New York Theatre as the Old American Company was previously organized. On the opening night Mr. Hodgkinson spoke a prologue, written by himself, previous to his appearance as *Vapid*. A few facts in relation to the benefits show that the season was unprofitable. Mr. Martin's first benefit failed,

HARTFORD CASTS—1794.

SCHOOL FOR SCANDAL.  
Sir Peter Teazle . . . Mr. Ashton  
Joseph Surface . . . Mr. King  
Charles Surface } . . Mr. Martin  
Sir Benjamin }  
Sir Oliver . . . . . Mr. Bisset  
Crabtree } . . . . . Mr. Ryan  
Moses }  
Rowley } . . . . . Mr. Bergman  
Careless }  
Mrs. Candour . . . Mrs. Martin  
Maria . . . . . Mrs. King  
Lady Sneerwell . . Mrs. Ashton  
Lady Teazle . . . . Mrs. Wilson

WAYS AND MEANS.  
Random . . . . . Mr. Martin

Sample . . . . . Mr. Bergman  
Sir David Dunder . . Mr. Ashton  
Paul Peary . . . . . Mr. Ryan  
Tiptoe . . . . . Mr. King  
Harriet . . . . . Mrs. Wilson  
Lady Dunder . . . Mrs. Ashton  
Kitty . . . . . Mrs. King

WEST INDIAN.

Belcour . . . . . Mr. Martin  
Stockwell . . . . . Mr. Ashton  
Charles Dudley . . Mr. Bergman  
Capt. Dudley . . . Mr. Bisset  
Fulmer . . . . . Mr. Ryan  
Maj. O'Flaherty . . Mr. King  
Charlotte Rusport . Mrs. Wilson

Lady Rusport . . . Mrs. Martin  
Mrs. Fulmer . . . Mrs. Ashton  
Louisa Dudley . . . Mrs. King

WONDER.

Don Felix . . . . . Mr. Martin  
Lisardo . . . . . Mr. Bergman  
Don Pedro } . . . Mr. Ashton  
Frederick }  
Don Lopez . . . . Mr. Ryan  
Gibby . . . . . Mr. Bisset  
Col. Briton . . . . Mr. King  
Violante . . . . . Mrs. Wilson  
Flora . . . . . Mrs. Martin  
Inis . . . . . Miss Chaucer  
Isabella . . . . . Mrs. King

that of the 5th of October being his second attempt. The benefit of Mr. and Mrs. King, Mrs. Hamilton and Mr. Lee on the 7th was also a second attempt, and the Kings made a third attempt on the last night of the season in conjunction with Mr. and Mrs. Cleveland, who had also made a previous trial. This was the first appearance of the Cleverlands with the Old American Company. Hodgkinson's Address was printed, and, if not rhythmically perfect, it will be found creditable to its

Sept. 24—Deaf Lover . . . . . Pilon  
Sophia of Brabant.  
Romp . . . . . Bickerstaff  
(Mad. Gardie and Miss Harding's benefit.)  
28—Such Things Are.  
Highland Wedding . . . Martin  
Florizel and Perdita . . Shakspeare  
(Mr. and Mrs. Cleveland's benefit.)  
30—I'll Tell You What. Mrs. Inchbald  
Old Soldier.  
Farmer . . . . . O'Keefe  
(Ashton and Durang's benefit.)  
Oct. 2—Columbus . . . . . Morton  
Harlequin Gardener.  
Farm House . . . . . Kemble  
(Mr. King's benefit.)  
5—School for Soldiers . . . Henry  
Quaker . . . . . Dibdin  
(Mr. Martin's benefit.)  
7—Midnight Hour . . Mrs. Inchbald  
Highland Wedding.  
American Tar . . . . . Morton  
(Mr. and Mrs. King, Mrs. Hamilton and  
Mr. Lee's benefit.)

## HODGKINSON'S ADDRESS.

Here, while fair peace spreads her protect-  
ing wing,  
Science and art, secure from danger, spring;  
Guarded by freedom, strengthened by the  
laws,  
Their progress must command the world's  
applause.

While thro' all Europe horrid discord  
reigns,  
And the destructive sword crimson her  
plains,  
Oh! be it ours to shelter the oppressed;  
Here let them find peace, liberty and rest,  
Upheld by Washington, at whose dread name  
Proud anarchy retires with fear and shame.

Among the liberal arts behold the stage  
Rise, though opposed by stern, fanatic rage!  
Prejudice shrinks, and, as the clouds give  
way,

Reason and candor brighten up the day.  
No immorality now stains our page,  
No vile obscenity in this blest age.  
Where mild religion takes her heav'nly reign  
The stage the finest precepts must maintain.  
If from this rule it swerved at any time,  
It was the people's, not the stage's crime.  
Let them spurn aught that's out of virtue's  
rule,  
The stage will ever be a virtuous school.  
And tho' 'mong players some there may be  
found  
Whose conduct is not altogether sound,  
The stage is not alone in this to blame—  
Ev'ry profession will have still the same.  
A virtuous sentiment from vice may come,  
The libertine may praise a happy home.  
Your remedy is good with such a teacher;  
Imbibe the precept, but condemn the preacher.

Oct. 9—Guardian . . . . . Garrick  
 Sultan . . . . . Bickerstaff  
 Poor Vulcan.

(Mr. and Mrs. Hodgkinson's benefit.)

14—Chapter of Accidents . Miss Lee  
 Prisoner at Large . . . O'Keefe

(Mr. and Mrs. King and Mr. and Mrs.  
 Cleveland's benefit)

author. It is unnecessary to give  
 the casts in detail, except those of  
 the "Dramatist" and "Rival Can-  
 didates" on the opening night,  
 and of "Such Things Are" and

"Rosina," which were played a week later. These will serve to show  
 the manner in which the Hartford contingent was constituted. The  
 new theatre in Providence not being ready for occupancy in August,  
 Mr. Harper visited Hartford and played the *Sultan* in Mrs. Inchbald's

#### DRAMATIST.

comedy on the

#### RIVAL CANDIDATES.

Vapid . . . Mr. Hodgkinson  
 Lord Scratch . . Mr. Prigmore  
 Neville . . . Mr. Cleveland  
 Ennui . . . Mr. King  
 Willoughby . . . Mr. Ashton  
 Peter . . . Mr. Durang  
 Florville . . . Mr. Martin  
 Louisa Courtney. Mrs. Cleveland  
 Lady Waitfort . Mrs. Hamilton  
 Letty . . . Mrs. Miller  
 Marianne . . Mrs. Hodgkinson

10th. These  
 casts also show  
 that Mr. and  
 Mrs. Chambers

Byron . . . . . Mr. Carr  
 General Worry . . Mr. Ashton  
 Spy . . . . . Mr. Prigmore  
 Sir Harry Muff . . Mr. Martin  
 Jenny . . . . . Mrs. Miller  
 Narcissa . . Mrs. Hodgkinson

were again with the company. Madame  
 Gardie also accompanied Hodgkinson's  
 forces. Besides his own customary parts,

Hodgkinson played the important roles that Hallam still retained, as  
*Marplot* in the "Busybody," and Mr. Chambers succeeded Hallam, Jr.,

#### SUCH THINGS ARE.

as *Sir George*

#### ROSINA.

Mr. Howard . Mr. Hodgkinson  
 Sultan . . . . . Mr. Harper  
 Sir Luke Tremor Mr. Prigmore  
 Elvirus . . . Mr. Cleveland  
 Lord Flint . . . Mr. Ashton  
 Zedan . . . . . Mr. King  
 Meanright . . . Mr. Carr  
 Twineall . . . Mr. Martin  
 Lady Tremor . Mrs. Hamilton  
 Aurelia . . . Mrs. Chambers  
 Female Prisoner. Mrs. Cleveland

*Airy*. Mrs.  
 Cleveland was  
*Miranda*, instead  
 of Mrs. Hallam.  
 Mr. Cleveland  
 was *De Courcey*

Belville . . . Mr. Hodgkinson  
 Captain Belville . . Mr. Carr  
 Rustic . . . . . Mr. Lee  
 Irishman . . . . Mr. King  
 Second Irishman . Mr. Durang  
 William . . . . . Mr. Chambers  
 Phoebe . . . . Mrs. Chambers  
 Dorcas . . . Mrs. Hamilton  
 Rosina . . . Mrs. Hodgkinson

in the "Haunted Tower," instead of the  
 younger Hallam, while Mrs. Cleveland succeeded Mrs. Solomon as

*Cicely*, and Mrs. Chambers was the successor of Mrs. Pownall as *Lady Elinor*. These indicate the character of the changes throughout the season. It is to be regretted that no cast has been found of Morton's "Columbus," as its production at Hartford antedated the famous Philadelphia run of the piece by more than a year. A Farewell Address written by a gentleman of Hartford was spoken on the closing night of the season by Mr. Hodgkinson.

After the failure of Charles Powell as the manager of the Boston Theatre, Colonel Tyler, who had been the "master of ceremonies," assumed the management on behalf of the trustees. Colonel Tyler engaged a part of the company that had acted under Powell, including Mr. and Mrs. S. Powell, Taylor, Villiers, Kenny and Mr. and Mrs. Hughes. He also made an arrangement with Hallam and Hodgkinson for a brief engagement of the Old American Company, the two contingents that had been playing at Providence and Hartford being united for a short but brilliant season. Mr. and Mrs. Harper were also with this united company, which was still further strengthened by the engagement of Mr. Jefferson, who had been engaged by Powell, but arrived

LIST OF PERFORMANCES—*Boston*.

1795.  
 Nov. 2—Know Your Own Mind . . . Murphy  
       Caledonian Frolic . . . Francis  
       Purse . . . . . Cross  
 5—Provoked Husband . . . Vanbrugh  
       Rosina . . . . . Mrs. Brooke  
 9—School for Scandal . . . Sheridan  
       Children in the Wood . . Morton  
 11—Jane Shore . . . . . Rowe  
       Highland Reel . . . . O'Keefe  
 13—Dramatist . . . . . Reynolds  
       Harlequin Restored.  
 16—Midnight Hour . . Mrs. Inchbald  
       Two Philosophers.  
       Children in the Wood.  
 18—Rivals . . . . . Sheridan  
       Sultan . . . . . Bickerstaff  
 20—Clandestine Marriage  
       Garrick and Colman  
       Bird Catcher.  
       Spoiled Child . . . . Bickerstaff  
 23—I'll Tell You What . Mrs. Inchbald  
       Poor Jack.  
       Children in the Wood.  
 25—Rage . . . . . Reynolds  
       Bird Catcher.  
       Padlock . . . . . Bickerstaff  
 27—Haunted Tower . . . . Cobb  
       Love a la Mode . . . . Macklin



- Nov. 30—Haunted Tower.  
           Bon Ton . . . . . Garrick
- Dec. 2—Battle of Hexham . . Colman, Jr  
           Romp . . . . . Bickerstaff
- 4—Deserted Daughter . . . Holcroft  
           Don Juan.
- 7—School for Soldiers . . . Henry  
           Don Juan.
- 9—Deserted Daughter.  
           Poor Jack.  
           Spoiled Child.
- 11—Country Girl . . . . . Garrick  
           Harlequin Gardener.  
           Purse.
- 14—Robin Hood . . . . . MacNally  
           Bold Stroke for a Wife  
   Mrs. Centlivre
- 21—Macbeth . . . . . Shakspeare  
           Sultan.
- 23—Tempest . . . . . Dryden  
           Le Foret Noire.
- 25—Richard III . . . . . Shakspeare  
           Deserter . . . . . Dibdin
- 28—Richard III.  
           Deserter.  
           (Mr. Deblois' benefit.)
- 30—Which is the Man? . Mrs. Cowley  
           Irish Widow . . . . . Garrick  
           (Mr. and Mrs. Johnson's benefit.)
- 1796.
- Jan. 1—He Would be a Soldier . . Pilon  
           Poor Vulcan . . . . . Dibdin  
           (Mr. Prigmore and Mrs. Brett's benefit.)
- 4—Wheel of Fortune . Cumberland  
           Tammany . . . . . Mrs. Hatton  
           (Mr. Hodgkinson's benefit.)
- 6—Alexander the Great . . . . Lee  
           Beggar's Opera . . . . . Gay  
           (Hamilton and Hallam, Jr.'s, benefit.)
- 8—Inkle and Yarico . . . Colman, Jr  
           Harlequin Shipwrecked.  
           Slaves Released from Algiers  
   Mrs. Rowson  
           (Mr. and Mrs. Cleveland's benefit.)
- 11—School for Wives . . . . . Kelly  
           Highland Reel.  
           (Mr. and Mrs. Tyler's benefit.)

after Powell's failure, and the addition of some important acquisitions from England secured by Mr. Hodgkinson. These additions were Mr. and Mrs. Johnson, Mr. and Mrs. Tyler and Mrs. Brett. Other members of the company were Mr. Hamilton, who played the testy old men of comedy, and Mrs. Pick, who was a favorite Boston singer. This remarkable organization opened the Boston Theatre on the 2d of November, 1795, and continued to give performances until the 20th of January, 1796, when the New York company withdrew to reopen the old house in John Street. No novelties were attempted, but the company was in itself a novelty, the like of which has not been seen by this generation of playgoers. The Boston contingent was in itself the nucleus of an excellent company. Harper and his wife were Boston favorites. Without the acquisitions, who were now seen in America for the first

time, the New York company was far superior to either of those previously seen at the Boston Theatre, and with them it was the strongest company then on the American stage. The strength of the organization as a whole can be best understood from a glance at the casts during the stay of the Old American Company in Boston. Two of these, those of "Know Your Own Mind" and the "Provoked Husband," deserve to be set apart from the rest, because it was in the former, on the opening night, that Mr. Johnson as *Bygrove* and Mrs. Brett as *Mrs. Bromly* made their first appearance in America, and in the latter, on the night following, that Mr. Tyler as *Mr. Manly*,

Jan. 13—Othello . . . . . Shakspeare	
Man and Wife . . . . . Colman	
(Mr. and Mrs. Hallam's benefit.)	
15—Inconstant . . . . . Farquhar	
Les Deux Chasseurs.	
Children in the Wood.	
(Mad. Gardie and Miss Harding's benefit.)	
18—West Indian . . . . . Cumberland	
Harlequin Skeleton.	
No Song No Supper . . . . . Hoare	
(King and Jefferson's benefit.)	
20—Florizel and Perdita . . . . . Shakspeare	
Flitch of Bacon . . . . . Bate	
Critic . . . . . Sheridan	
(Mrs. Hodgkinson's benefit.)	

  

KNOW YOUR OWN MIND.	Mrs. Tyler as	PROVOKED HUSBAND.
Dashwould . . . . . Mr. Hodgkinson	<i>Lady Grace</i> , and	Lord Townly . . . . . Mr. Hodgkinson
Malvil . . . . . Mr. Cleveland	Mrs. Johnson as	Sir Francis . . . . . Mr. Johnson
Bygrove . . . . . Mr. Johnson	<i>Lady Townly</i>	John Moody . . . . . Mr. Villiers
(First appearance in America.)	made their	Count Basset . . . . . Mr. Taylor
Sir Harry Lovewit . . . . . Mr. Martin	American <i>de-</i>	Squire Richard . . . . . Mr. Martin
Captain Bygrove . . . . . Mr. Hughes	<i>buts</i> . Mr. Jef-	Poundage . . . . . Mr. Ashton
Charles . . . . . Mr. Villiers	erson's first	James . . . . . Mr. Leonard
Richard . . . . . Mr. Durang	appearance was	William . . . . . Mr. Durang
Robert . . . . . Mr. Leonard	reserved until	Mr. Manly . . . . . Mr. Tyler
Millamour . . . . . Mr. Chambers	the 16th of De-	(First appearance in America.)
Miss Neville . . . . . Mrs. Cleveland	cember, when he	Lady Grace . . . . . Mrs. Tyler
Lady Jane . . . . . Mrs. Chambers		(First appearance in America.)
Mrs. Bromly . . . . . Mrs. Brett		Lady Wronghead . . . . . Mrs. Brett
(First appearance in America.)		Miss Jenny . . . . . Mrs. Chambers
Mad. La Rouge . . . . . Mad. Gardie		Myrtille . . . . . Mrs. King
Lady Bell . . . . . Mrs. Hodgkinson		Trufty . . . . . Mrs. Durang
		Lady Townly . . . . . Mrs. Johnson
		(First appearance in America.)

was brought forward as *La Gloire* in the "Surrender of Calais." Mr.

Jefferson was still a very young man, if, as his biographers have it, he was born in 1774. He was a son of Thomas Jefferson, an actor for many years with Garrick at Drury Lane, and afterward the manager of the theatre at Plymouth. In his father's company Joseph Jefferson received the rudiments of his theatrical education, but as soon as he reached his majority he quitted Plymouth for America. Powell had agreed to pay his passage to Boston and allow him a salary of seven-

## OLD AMERICAN COMPANY CASTS—1795-6.

## BATTLE OF HEXHAM.

Gondibert . . . Mr. Hodgkinson  
Fool . . . Mr. Hallam  
Barton . . . Mr. Tyler  
La Varenne . . . Mr. Hallam, Jr  
Montague . . . Mr. Harper  
Warwick . . . Mr. Cleveland  
Somerset . . . Mr. Taylor  
Prince of Wales . . Miss Harding  
Corporal . . . Mr. Villiers  
Fifer . . . Mr. S. Powell  
Drummer . . . Mr. Johnson  
Old Peasant . . . Mr. Hughes  
Gregory Gubbins . Mr. Prigmore  
Adeline . . . Mrs. Cleveland  
Queen Margaret . Mrs. Johnson

## BIRD CATCHER.

Bird Catcher . . . Mr. Durang  
Village Maid . . . Mad. Gardie

## BOLD STROKE FOR A WIFE.

Colonel Feignwell . Mr. S. Powell  
Sir Philip . . . Mr. Taylor  
Tradelove . . . Mr. Kenny  
Periwinkle . . . Mr. Prigmore  
Sackbut . . . Mr. Ashton  
Freeman . . . Mr. Hallam, Jr  
Simon Pure . . . Mr. Woolls  
Quaker Boy . . . Mr. Durang  
Obadiah Prim . . Mr. Hughes  
Ann Lovely . . Mrs. S. Powell  
Masked Lady . . Mrs. King  
Mrs. Prim . . . Mrs. Brett

## BON TON.

Sir John Trotley . Mr. Hamilton  
Colonel Tivy . . Mr. Cleveland

Jessamy . . . Mr. Hallam, Jr  
Lord Minikin . . Mr. S. Powell  
Lady Minikin . . Mrs. Cleveland  
Gymp . . . Mrs. King  
Miss Tittup . . Mrs. S. Powell

## CALEDONIAN FROLIC.

Sandy . . . Mr. Durang  
Jamie . . . Mr. Nugent  
Donald . . . Mr. Martin  
Jenny . . . Mrs. Cleveland  
Peggy . . . Mad. Gardie

## CLANDESTINE MARRIAGE.

Lord Ogilby . . . Mr. Hallam  
Sir John Melville . Mr. Tyler  
Sterling . . . Mr. Hamilton  
Canton . . . Mr. Martin  
Brush . . . Mr. Hallam, Jr  
Sergeant Flower . . Mr. Woolls  
Traverse . . . Mr. Durang  
Trueman . . . Mr. Tompkins  
Lovewell . . . Mr. Harper  
Miss Sterling . . Mrs. Hallam  
Mrs. Heidelberg . . Mrs. Brett  
Betty . . . Mrs. Tyler  
Chambermaid . . Mrs. Chambers  
Fanny . . . Mrs. S. Powell

## DESERTED DAUGHTER.

Cheveril . . . Mr. Hodgkinson  
Lenox . . . Mr. Harper  
Donald . . . Mr. Hamilton  
Item . . . Mr. Prigmore  
Grime . . . Mr. Johnson  
Clement . . . Mr. Cleveland  
Mordent . . . Mr. Tyler  
Lady Ann . . . Mrs. S. Powell

Mrs. Sarsnet . Mrs. Hodgkinson  
Mrs. Enfield . . Mrs. Brett  
Betty . . . Mrs. King  
Joanna . . . Mrs. Johnson

## FLITCH OF BACON.

Major Benbow . . Mr. Hamilton  
Tipple . . . Mr. Prigmore  
Captain Wilson . . Mr. King  
Justice Benbow . . Mr. Ashton  
Kilderkin . . . Mr. Kenny  
Ned . . . Mr. Durang  
Captain Greville . . Mr. Tyler  
Eliza . . . Mrs. Hodgkinson

## IRISH WIDOW.

Whittle . . . Mr. Johnson  
Kecksy . . . Mr. Prigmore  
Nephew . . . Mr. Tyler  
Bates . . . Mr. Hughes  
Sir Patrick O'Neal . Mr. King  
Thomas . . . Mr. Hodgkinson  
Widow Brady . . Mrs. Johnson

## LOVE A LA MODE.

Squire Groom . Mr. Hodgkinson  
Sir Callaghan . . Mr. King  
Beau Mordecal . . Mr. Prigmore  
Sir Theodore . . Mr. Kenny  
Sir Archy . . . Mr. Hamilton  
Charlotte . . . Mrs. Harper

## POOR VULCAN.

Vulcan . . . Mr. Hodgkinson  
Mars . . . Mr. King  
Adonis . . . Mr. Tyler  
Mercury . . . Mr. Jefferson  
Apollo . . . Mr. Durang

teen dollars per week, but Hodgkinson found him without an engagement, and employed him rather for his skill as a scene-painter than his abilities as an actor. By agreement, however, he was accorded a first appearance, and he subsequently played other parts, as indicated in the lists of full and of incomplete casts. Dunlap describes him at this time as of a small and light figure, well formed, with a singular physiognomy, a nose perfectly Grecian, and blue eyes full of laughter. As a

## OLD AMERICAN COMPANY CASTS—1795-6.

Bacchus . . . . . Mr. Lee  
Jupiter . . . . . Mr. Chambers  
Grace . . . . . Mrs. Chambers  
Venus . . . . . Mrs. Hodgkinson

## SCHOOL FOR SCANDAL.

Sir Peter Teazle . Mr. Hamilton  
Joseph Surface . . Mr. King  
Sir Oliver . . . . Mr. Kenny  
Crabtree . . . . . Mr. Hughes  
Sir Benjamin . . . Mr. Cleveland  
Rowley . . . . . Mr. Johnson  
Moses . . . . . Mr. Villiers  
Trip . . . . . Mr. Taylor  
Snake . . . . . Mr. Ashton  
Charles Surface . Mr. Hodgkinson  
Mrs. Candour . Mrs. Hodgkinson  
Lady Sneerwell . . Mrs. Tyler  
Maria . . . . . Mrs. Hughes  
Lady Teazle . . . Mrs. Johnson

## SCHOOL FOR SOLDIERS.

Major Bellamy . Mr. Hodgkinson  
Captain Valentine . Mr. Cleveland  
Mr. Hector . . . Mr. Hamilton  
Colonel Valentine . Mr. Kenny  
Frederick . . . . Mr. Woolls  
Bellamy . . . . Mr. Hallam, Jr  
Mrs. Mildmay . . . Mrs. Tyler  
Clara . . . . . Mrs. S. Powell

## SCHOOL FOR WIVES.

Belville . . . . Mr. Hodgkinson  
Torrington . . . Mr. Hallam  
Lewson . . . . . Mr. Tyler  
Captain Savage . Mr. Hallam, Jr  
Connolly . . . . Mr. King

Spruce . . . . . Mr. Jefferson  
Leech . . . . . Mr. Johnson  
Crow . . . . . Mr. Kenny  
Wolfe . . . . . Mr. Ashton  
General Savage . . Mr. Hamilton  
Mrs. Walsingham . Mrs. Hallam  
Lady Rachel Mildew . Mrs. Brett  
Miss Lewson . . . Mrs. Chambers  
Mrs. Tempest . . . Mrs. Tyler  
Mrs. Belville . . . Mrs. Johnson

## SLAVES RELEASED FROM ALGIERS

Ben Hassan . . . Mr. Prigmore  
Muley Moloc . . . Mr. Kenny  
Mustapha . . . . Mr. Ashton  
Selim . . . . . Mr. Lee  
Sebastian . . . . Mr. Villiers  
Frederick . . . . Mr. Cleveland  
Henry . . . . . Mr. Harper  
Constant . . . . . Mr. Tyler  
Augustus . . . . Miss Harding  
Zoriana . . . . . Mrs. Pick  
Selina . . . . . Mrs. King  
Fetnah . . . . . Mrs. Cleveland  
Rebecca . . . . . Mrs. Tyler  
Olivia . . . . . Mrs. Johnson

## SPOILED CHILD.

Little Pickle . . . Miss Harding  
Tag . . . . . Mr. Chambers  
John . . . . . Mr. Lee  
Thomas . . . . . Mr. Durang  
Old Pickle . . . . Mr. Prigmore  
Maria . . . . . Mrs. Chambers  
Margery . . . . . Mrs. Hughes  
Susan . . . . . Mrs. Durang  
Miss Pickle . . . . Mrs. Brett

## SULTAN.

Solyman . . . . . Mr. Cleveland  
Grand Carver . . . Mr. Lee  
Osmyn . . . . . Mr. Johnson  
Elmira . . . . . Mrs. Cleveland  
Ismena . . . . . Mrs. Pick  
Roxalana . . . . Mrs. Hodgkinson

## TEMPEST.

Prospero . . . . . Mr. Hallam  
Ferdinand . . . . Mr. Hallam, Jr  
Anthonio . . . . . Mr. Kenny  
Alonzo . . . . . Mr. Hamilton  
Gonzalo . . . . . Mr. King  
Trinculo . . . . . Mr. Harper  
Stephano . . . . . Mr. Hughes  
Ventoso . . . . . Mr. Ashton  
Mustachio . . . . Mr. Jefferson  
Caliban . . . . . Mr. Prigmore  
Sycorax . . . . . Mr. Durang  
Dorinda . . . . . Mrs. Hallam  
Miranda . . . . . Mrs. King  
Hyppolito . . . . Mrs. Cleveland  
Ariel . . . . . Miss Harding

## WHEEL OF FORTUNE.

Penruddock . . . Mr. Hodgkinson  
Tempest . . . . . Mr. Hamilton  
Woodville . . . . Mr. Harper  
Henry Woodville . Mr. Cleveland  
Weazel . . . . . Mr. Johnson  
Sir David Daw . . Mr. Jefferson  
Jenkins . . . . . Mr. Ashton  
Servant . . . . . Mr. Kenny  
Sydenham . . . . . Mr. Tyler  
Mrs. Woodville . . Mrs. Tyler  
Dame Duncly . . . Mrs. Brett  
Maid . . . . . Mrs. King  
Emily Tempest . . Mrs. Johnson

comedian he had the power of exciting mirth by mobility of feature, and he soon obtained the first rank on the American stage in his line.

OLD AMERICAN COMPANY—INCOMPLETE CASTS.

ALEXANDER THE GREAT.

Hephestion . . . . . Mr. Tyler  
Clytus . . . . . Mr. Hamilton  
Roxana . . . . . Mrs. S. Powell  
Staitira . . . . . Mrs. Johnson

BEGGAR'S OPERA.

Macheath . . . . . Mr. Tyler  
Filch . . . . . Mr. Jefferson  
Lucy . . . . . Mrs. Hughes  
Mrs. Peachum . . . . . Mrs. Brett

CHILDREN IN THE WOOD.

Lord Alford . . . . . Mr. Tyler  
Apathy . . . . . Mr. Johnson  
Winifred . . . . . Mrs. Brett  
Lady Alford . . . . . Mrs. Johnson

COUNTRY GIRL.

Harcourt . . . . . Mr. Tyler  
Sparkish . . . . . Mr. Chambers  
Alitheia . . . . . Mrs. Cleveland  
Lucy . . . . . Mrs. Brett

CRITIC.

Sneer . . . . . Mr. Cleveland  
Sir Fretful . . . . . Mr. Hamilton  
Mrs. Dangle . . . . . Mrs. Cleveland  
Whiskerandos . . . . . Mr. Prigmore  
Raleigh . . . . . Mr. Johnson  
Leicester . . . . . Mr. Jefferson

DESERTER.

Henry . . . . . Mr. Tyler  
Russet . . . . . Mr. Johnson  
Skirmish . . . . . Mr. Hamilton  
Jenny . . . . . Mrs. Chambers  
Margaret . . . . . Mrs. Brett

DRAMATIST.

Scratch . . . . . Mr. Hughes  
Neville . . . . . Mr. Cleveland  
Miss Courtney . . . . . Mrs. Cleveland  
Lady Waitfort . . . . . Mrs. Brett  
Marianne . . . . . Mrs. Harper

FLORIZEL AND PERDITA.

Florizel . . . . . Mr. Cleveland  
Alcon . . . . . Mr. Johnson  
Polixenes . . . . . Mr. Hamilton  
Mopsa . . . . . Mrs. Brett  
Perdita . . . . . Mrs. Johnson

HARLEQUIN GARDENER.

Pantalina . . . . . Mrs. Brett  
Columbine . . . . . Mad. Gardie

HARLEQUIN SKELETON.

Harlequin . . . . . Mr. Jefferson

HAUNTED TOWER.

Lord William . . . . . Mr. Tyler  
Lady Elinor . . . . . Mrs. Pick  
Maud . . . . . Mrs. Brett

HE WOULD BE A SOLDIER.

Captain Crevelt . . . . . Mr. Harper  
Sir Oliver Oldstock, Mr. Hamilton  
Caleb . . . . . Mr. Jefferson  
Amber . . . . . Mr. Johnson  
Lady Oldstock . . . . . Mrs. Brett

HIGHLAND REEL.

Sandy . . . . . Mr. Chambers  
Croudy . . . . . Mr. Johnson  
Jenny . . . . . Mrs. Chambers

I'LL TELL YOU WHAT.

Sir George Euston . . . . . Mr. Cleveland  
Sir Harry Harmless . . . . . Mr. Taylor  
Lady Harriet . . . . . Mrs. S. Powell  
Bloom . . . . . Mrs. Chambers  
Young Lady . . . . . Mrs. Johnson

INCONSTANT.

Old Mirabel . . . . . Mr. Hamilton  
Dugard . . . . . Mr. Tyler  
Second Bravo . . . . . Mr. Jefferson  
Oriana . . . . . Mrs. Cleveland  
Bizarre . . . . . Mrs. Johnson

INKLE AND YARICO.

Inkle . . . . . Mr. Cleveland  
Curry . . . . . Mr. Hughes  
Wowski . . . . . Mrs. Hughes  
Patty . . . . . Mrs. Chambers  
Y. r. i. o . . . . . Mrs. S. Powell

JANE SHORE.

Hastings . . . . . Mr. Harper  
Alicia . . . . . Mrs. Johnson  
Jane Shore . . . . . Mrs. S. Powell

MACBETH.

Banquo . . . . . Mr. Harper  
Malcolm . . . . . Mr. Cleveland  
Sivard . . . . . Mr. Tyler  
Hecate . . . . . Mr. Chambers  
Lady Macbeth . . . . . Mrs. S. Powell

MIDNIGHT HOUR.

General . . . . . Mr. Hamilton  
Matthias . . . . . Mr. Villiers  
Marquis . . . . . Mr. Taylor  
Julia . . . . . Mrs. Cleveland  
Cicely . . . . . Mrs. Brett

NO SONG NO SUPPER.

Endless . . . . . Mr. Jefferson  
Frederick . . . . . Mr. Tyler  
Dorothy . . . . . Mrs. Pick  
Nelly . . . . . Mrs. Brett

PADLOCK.

Leander . . . . . Mr. Chambers  
Ursula . . . . . Mrs. Brett

RAGE.

Hon. Mr. Savage . . . . . Mr. Johnson  
Sir George Gauntlet, Mr. Cleveland  
Lady Sarah . . . . . Mrs. Harper  
Clara Sedley . . . . . Mrs. Cleveland  
Mrs. Darnley . . . . . Mrs. Johnson

RICHARD III.

Henry VI . . . . . Mr. Tyler  
Queen Elizabeth . . . . . Mrs. Johnson  
Lady Anne . . . . . Mrs. S. Powell

RIVALS.

Sir Anthony . . . . . Mr. Hamilton  
Captain Absolute . . . . . Mr. Chambers  
Bob Acres . . . . . Mr. Harper  
Julla . . . . . Mrs. S. Powell  
Mrs. Malaprop . . . . . Mrs. Brett  
Lucy . . . . . Mrs. Tyler  
Lydia Languish . . . . . Mrs. Johnson

ROBIN HOOD.

Robin Hood . . . . . Mr. Tyler  
Stella . . . . . Mrs. Chambers

**MR. JOHNSON'S HAYMARKET PARTS.**

1787.  
 May 23—Much Ado About Nothing . . . . . Don Pedro  
 June 14—Agreeable Surprise . . . . . Sir Felix  
 July 6—Widow's Vow . . . . . Carlos  
 7—Country Attorney . . . . . Mr. Gayless  
 10—Romp . . . . . Capt. Slightly  
 23—Love in a Village . . . . . Eustace  
     Beggars on Horseback . . . . . Cossey  
 25—Henry II . . . . . Leicester  
 27—Merchant of Venice . . . . . Lorenzo  
     Mogul Tale . . . . . Selim  
 30—Suicide . . . . . Juggins  
 Aug. 1—Seeing is Believing . . . . . Capt. Nightshade  
 14—Intriguing Chambermaid . . . . . Valentine  
 21—Follies of a Day . . . . . Doubleface  
 29—Jane Shore . . . . . Ratcliffe  
 Sept. 5—Vimonda . . . . . Seton  
 8—Cross Purposes . . . . . George Bevil  
 1788.  
 July 24—Beaux' Stratagem . . . . . Freeman  
 Aug. 5—Gnome . . . . . Miser  
 1789.  
 May 20—Spanish Fryar . . . . . Alphonso

Edwin . . . . . Mr. Chambers  
Angelina . . . . . Mrs. Pick  
Annette . . . . . Mrs. Hughes

**Romp.**

Watty Cockney . Mr. Chambers  
Captain Sightly . . . . Mr. Tyler

ROSINA.

Belville . . . . . Mr. Tyler  
Rustic . . . . . Mr. Johnson  
Phæbe . . . . . Mrs. Hughes  
Dorcas . . . . . Mrs. Brett

## SURRENDER OF CALAIS.

**John de Vienne . . . Mr. Tyler**

Old Citizen . . . . Mr. Johnson  
La Gloire . . . . Mr. Jefferson  
King Edward . . . Mr. Harper  
Queen Phillippa . . Mrs. Tyler  
Julia . . . . Mrs. Johnson

**TAMMANY.**

**Columbus . . . . Mr. Cleveland**  
**Ferdinand . . . . . Mr. Tyler**  
**Patanan . . . . . Mr. Chambers**  
**Rheina . . . . . Mrs. Chambers**

**WEST INDIAN.**

**Varland . . . . . Mr. Jefferson**

Fulmer . . . . . Mr. Johnson  
Louisa . . . . . Mrs. Johnson  
Lady Rusport . . . Mrs. Tyler  
Mrs. Fulmer . . . . Mrs. Brett  
Charlotte Rusport . Mrs.S. Powell

## WHICH IS THE MAN ?

Fitzherbert . . . . . Mr. Tyler  
Bobby Pendragon . Mr. Jefferson  
Julia . . . . . Mrs. Cleveland  
Clarinda . . . . . Mrs. Tyler  
Kitty . . . . . Mrs. Brett  
Mrs. Johnson . . . Mrs. Durang  
Lady Bell Bloomer . Mrs. Johnson



during the season of 1786. In 1789 she returned to Bath, making her first appearance at Bristol on the 2d of October after an absence of six years. The list of her Bath and Bristol parts will be found very complete, showing her work previous to her retirement in England and her coming to America. They show her to have been a trustworthy and capable actress, but it can scarcely be claimed that they established for her the rank that Dunlap accorded her. It must be remembered, however, that the comedy old woman was a line in which all the American companies were deficient up to that time.

Joseph Tyler, previous to his appearance in America, had had good provincial practice in England as actor and singer. He

was possessed of a manly figure, and proved an important acquisition to the Old American Company. Mrs. Tyler was without merit as an actress.

The subsequent history of these acquisitions will be found a part of the annals of the New York stage.

Dec. 23	—No Song No Supper Dorothy
1791.	
Jan. 3 (Br.)	—Gentle Shepherd . Madge
Feb. 24 (B.)	—Funeral . . . Fardingle
26	—All in the Wrong . Tippet
Mar. 14 (Br.)	—Fontainebleau . Lady Bull
21	—Midnight Hour . . Cicely
April 11	—Ways and Means Lady Dunder
May 16	—Modern Antiques Mrs. Cockletope
24 (B.)	—Liar . . . . . Kitty
26	—Busybody . . . . Patch
28	—Belle's Stratagem . Kitty
June 4	—Highland Reel . . Moggy
9	—Way to Keep Him, Furnish
July 6 (Br.)	—Register Office . Margery
11	—Macbeth . . Third Witch
Oct. 3	—Wonder . . . . . Inis
10 (B.)	—Spoiled Child, Miss Pickle
21 (Br.)	—George Barnwell . . Lucy
24	—Conscious Lovers . Isabella
Dec. 22 (B.)	—Robinson Crusoe, Pantalina
1792.	
Jan. 26 (B.)	—Deaf Lover . . . . Maid
28	—Chapter of Accidents Warner
April 30 (Br.)	—Road to Ruin . . . Jenny
May 19 (B.)	—Follies of a Day, Marcelina
22	—Village Lawyer, Mrs. Scout
July 5 (Br.)	—He Wou'd be a Soldier Mrs. Wilkins
6	—Lying Valet, Mrs. Gadabout
7 (B.)	—Modern Antiques, Florence
11 (Br.)	—Jealous Wife . . . Toilet
23	—Duplicity . . . Mrs. Trip
27	—Comedy of Errors, Hostess



## CHAPTER XIV.

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### MR. SOLLEE'S CHARLESTON COMPANY, 1794-6.

BOSTON PLAYERS ENGAGED FOR CHARLESTON—THEY APPEAR AT NEW-  
PORT—CITY THEATRE, CHARLESTON—SOLLEE'S SEASON, 1795-6  
—THE COMPANY AND THE PLAYS—THE MISSES WRIGHTEN—MRS.  
POWNALL'S DEATH AND ITS CAUSE—HER PARTS.

WHEN the Boston Theatre Company disbanded in the Summer of 1795, Mr. Sollee, the proprietor of the City or Church Street Theatre at Charleston, engaged a number of the Boston players for his approaching Charleston season, including Mr. and Mrs. Jones, Mr. and Mrs. Collins, Messrs. Hipworth, Bartlett and Heely and Mrs. Hellyer. Besides these he had secured Mrs. Pownall and her two daughters, the Misses Wrighten; Mr. and Mrs. Turnbull, who had just arrived from London; Mr. and Mrs. Miller, of the Old American Company; and Mr. Patterson, a dancer. All these arrived at Charleston early in November. Mr. Watts, who was also engaged, had preceded them by a few days, and it was announced that Mr. and Mrs. King, also of the Old American Company, would join Mr. Sollee's forces at a later period. M. Audin, a French scene-painter, had also been secured; and Mr. Graupner, who subsequently gave his name to Mrs. Hellyer, was the leader of the orchestra. Mr. Turnbull aspired to be a poet and dramatist, filling the Charleston papers with his effusions and presenting a piece of his own for his benefit. Mr. Patter-

son died on the 11th of July, 1796, at the age of thirty-two. "As a dancer," one of the Charleston papers said, "he was equal, perhaps, to any in America, possessed commendable talents as a musical performer, and he was a man of an affectionate, honest mind." After leaving the Old American Company, Mrs. Pownall went to Boston, where she gave a concert on the 5th of October, 1795, at which she was assisted by her daughters, the Misses Wrihten, who had joined her after the death of their father, James Wrihten, in 1793. Miss M. A. Wrihten played the "Battle of Prague" on the pianoforte, and Miss C. Wrihten joined in trios with her mother and sister. Felix Pownall, a child only four years old, sang "Little Felix is my name," his first attempt at singing in public.

At this time there were two theatres in Charleston—the Charleston Theatre, built by Bignall and West in 1792, and the City or Church Street Theatre, which is generally identified with Harmony Hall, built for Godwin in 1786. In the Summer of 1794 the latter was occupied by the Placide troupe. It was then called the French Theatre. The performances were

PARTIAL LIST OF PLACIDE'S PIECES.

confined to pantomime, dancing and tumbling. It would be useless to give a complete list of the performances, but the names of a few of the pieces are printed herewith to indicate the character of the productions. One of these was a local skit representing a

1794.  
June 12—Deserter.  
Two Game Keepers.  
18—Jeannette.  
Attack on Fort Moultrie.  
July 21—Fusileer.  
Le Devin Deritage.  
Indian Heroine.  
(Mad. Placide's benefit.)  
Aug. 9—Statue Lover.  
Genevieve of Brabant.  
(Mr. Placide's benefit.)

Revolutionary episode in Charleston history. In the "Deserter" Placide was *Montariel*, and Madame Placide *Jeannette*; Douvillier

*Alexis*, and Madame Douvillier *Louisa*; Val the *Old Lover*, and Madame Val *Alexis' Aunt*; Francisquy *Bertan*; Darville *Jean Lois*, and Spinacuta and Latte the *Soldiers*. These were the strolling pantomimists of the period, who appeared at intervals in all the leading cities from Boston to Charleston.

It was not until near the close of 1794 that the name City Theatre was given to Harmony Hall. The stage was then occupied

## LIST OF PERFORMANCES.

1795.

- Jan. 3—Earl of Essex . . . . . Jones  
 10—Zara . . . . . Hill  
     Polly Honeycomb . . . . . Colman  
 13—All in Good Humor . . . . . Oulton  
     Provoked Husband . . . . . Vanbrugh  
     Farm House . . . . . Kemble  
 31—Baroness of Bruchsal . . . . . Johnstone  
     Virgin Unmasked . . . . . Fielding  
 Feb. 14—Louis XVI . . . . . Preston  
     Farm House.  
     18—Baroness of Bruchsal.  
     Tristram Shandy . . . . . MacNally  
     21—Oroonoko . . . . . Southerne  
     (Mr. Edgar's benefit.)

by a company of which Mr. Edgar was the head, and it is not improbable that Mr. Sollee was the manager. The company had played at Savannah during the Summer, where "Tancred and Sigismunda" and the "Romp" were produced on the 25th of September for Edgar's benefit. The Charleston repertory, like the two pieces played at Savannah,

was singularly incongruous. Mr. Edgar's tragedy parts, as in "Zara" and "Oroonoko," and some of the musical pieces and farces, as "Polly Honeycomb" and the "Virgin Unmasked," had already fallen into desuetude. The "Baroness of Bruchsal" had been played at the Haymarket in 1786 with the title of the "Disbanded Officer." It was taken from the German of Lessing, of whom the prologue to Mr. Johnstone's version declared:

His play's as much applauded at Vienna,  
 As here the "School for Scandal" or "Duenna."

When the "Baroness of Bruchsal" was acted for the last time, on

the 18th of February, MacNally's bagatelle from Sterne's "Tristram Shandy" had its first production in America. It had not been well executed by the adapter, and, although it was kindly received in London, it had been condemned in Dublin. The only American production of the season was William Preston's tragedy, "Louis XVI." This play was printed in Philadelphia in 1794, and afterward acted in Boston in 1797 by Charles Powell's company at the Haymarket. The piece was played more than once in Charleston, the performance of the 14th of February being advertised as the last night of its production.

CHARLESTON CASTS—CITY THEATRE, 1795.

ALL IN GOOD HUMOR.

Bellamy . . . . . Mr. Edgar  
Chagrin . . . . . Mr. Lewis  
Cross . . . . . Mr. Bernard  
Robin . . . . . Mr. Francis  
Hairbrain . . . . Mr. Henderson  
Servant . . . . . Master C. Sully  
Dorothy . . . . . Mrs. Edgar  
Mrs. Chagrin . . . Mrs. Davids

BARONESS OF BRUCHSAL.

Colonel Holtberg . . Mr. Edgar  
Rouf . . . . . Mr. Henderson  
Skatsenbuckle . . . Mr. Lewis  
Bellair . . . . . Mr. Bernard  
Messenger . . . . Mr. Thompson  
Paul Wermans . . . Mr. Francis  
Lisetta . . . . . Mrs. Henderson

DEUCE IS IN HIM.

Colonel Tamper . . . Mr. Edgar  
Major Belford . . . Mr. Henderson  
Dr. Prattle . . . . Mr. Francis  
Emily . . . . . Mad. Spinacuta  
Mad. Florival . . . Mrs. Henderson  
Bell . . . . . Mrs. Edgar

DOUGLAS.

Young Norval . . . Mr. Edgar  
Glensalvon . . . . Mr. Lewis  
Lord Randolph . . . Mr. Francis  
Old Norval . . . . Mr. Henderson  
Anna . . . . . Mrs. Henderson  
Lady Randolph . . . Mrs. Edgar

EARL OF ESSEX.

Rutland . . . . . Mad. Spinacuta

FARM HOUSE.

Modely . . . . . Mr. Edgar  
Heartwell . . . . Mr. Francis  
Shacklefigure . . . Mr. Lewis  
Sir John English . . Mr. Bernard  
Freehold . . . . . Mr. Henderson  
Flora . . . . . Mrs. Edgar  
Aura . . . . . Mrs. Henderson

LOUIS XVI.

Marat }  
Citizen } . . . . . Mr. Edgar  
Louis }  
Robespierre } . Mr. Henderson  
Cleri }  
Orleans }  
Lemoignon } . . . Mr. Lewis  
Petron }  
Gustin . . . . . Mr. Brown  
Dauphin . . . . Master Davids  
Queen . . . . . Mrs. Edgar  
Princess Elizabeth, Mrs. Henderson  
Princess Royal . . Mad. Spinacuta

OROONOKO.

Oroonoko . . . . . Mr. Edgar  
Governor . . . . Mr. Henderson  
Blanford . . . . . Mr. Francis  
Aboan }  
Captain Driver } . . Mr. Lewis  
Planter . . . . . Mr. Thompson

Widow Racket . . . Mrs. Edgar  
Lucy Waldron . . . Mad. Spinacuta  
Imoinda . . . . . Mrs. Henderson

POLLY HONEYCOMB.

Honeycomb . . . . Mr. Lewis  
Ledger . . . . . Mr. Henderson  
Scribble . . . . . Mr. Edgar  
Nurse . . . . . Mrs. Edgar  
Polly . . . . . Mrs. Henderson

PROVOKED HUSBAND.

Lord Townly . . . Mr. Edgar  
Manly . . . . . Mr. Henderson  
Lady Grace . . . Mrs. Henderson  
Lady Townly . . . Mrs. Edgar

TRISTRAM SHANDY.

Mr. Shandy . . . . Mr. Francis  
Uncle Toby . . . . Mr. Lewis  
Obadiah . . . . . Mr. Henderson  
Dr. Slop . . . . . Mr. Francis  
Corporal Trim . . . Mr. Edgar  
Susannah . . . . Mrs. Edgar  
Widow Wadman . . Mrs. Henderson

ZARA.

Osman }  
Lusignan } . . . . Mr. Edgar  
Chaillon . . . . . Mr. Lewis  
Nerestan . . . . . Mr. Henderson  
Orasmin . . . . . Mr. Francis  
Melidor . . . . . Mr. Carey  
Selima . . . . . Mrs. Henderson  
Zara . . . . . Mrs. Edgar

Before the departure of the Boston contingent of Sollee's company, in the Autumn of 1795, it is not improbable that the players

LIST OF PERFORMANCES—*Newport.*

1795.  
 July 22—Inkle and Yarico . . . Colman, Jr  
           Village Lawyer . . . Macready  
 Aug. 19—School for Scandal . . . Sheridan  
           Seeing is Believing . . . Joddrell  
       26—Such Things Are . Mrs. Inchbald  
           Mayor of Garratt . . . . . Foote  
 Sept. 2—Road to Ruin . . . . . Holcroft  
           Miller of Mansfield . . . Dodsley  
       30—Mountaineers . . . . . Colman, Jr  
           Miss in Her Teens . . . . Garrick  
 Oct. 6—George Barnwell . . . . . Lillo  
           Village Lawyer.  
           (Benefit of the poor.)

engaged for Charleston joined with other members of Powell's disbanded organization in giving a season at Newport. No casts were printed in the newspapers, but the "Mountaineers" was announced to be played "as performed at the Boston Theatre thirty-six consecutive nights," and on the last night of the season,

the 6th of October, Mr. Hipworth was underlined for a comic song. These two facts seem to establish the identity of the Newport players of 1795 with the company engaged for Charleston.

Mr. Sollee's season with the company that he transferred from Boston to Charleston began on the 10th of November, 1795, and lasted until the 3d of May, 1796. The

LIST OF PERFORMANCES.

company was then disbanded, some of the actors joining West's forces for the rest of the season at the Charleston Theatre. The list of performances comprised the popular pieces of the time in the Northern cities, the only original productions being an interlude written by Mr. Turnbull, with the title of the "Recruit," and pre-

1795.  
 Nov. 10—Every One Has His Fault  
   Mrs. Inchbald  
           Double Disguise . . . Mrs. Hook  
 12—Dramatist . . . . . Reynolds  
           Poor Soldier . . . . . O'Keefe  
 14—Such Things Are . Mrs. Inchbald  
           Romp . . . . . Bickerstaff  
 17—Every One Has His Fault.  
           Romp.  
 19—Jealous Wife . . . . . Colman  
           Barnaby Rattle . . . . . Betterton  
 21—Love in a Village . . . Bickerstaff  
           Miss in Her Teens . . . Garrick  
 24—Jew . . . . . Cumberland  
           Romp.

sented for his benefit, and a benefit offering by Mr. Audin, Jr., one of the scene-painters, called "The Apotheosis of Franklin," a spectacular pantomime in two acts and five scenes. The entire cast of "Every One Has His Fault," on the opening night, was new to Charleston; but only Miss Caroline Wrighten, the daughter and pupil of Mrs. Pownall, who played *Miss Wooburn*, made her first appearance on any stage. Mrs. Miller was seen the same evening as *Miss Dorothy Evergreen* in the after-piece. Mrs. Collins appeared on the 12th of November as *Marianne* in the "Dramatist." Miss Mary Wrighten's first appearance on any stage was on the 14th as *Priscilla Tomboy* in the "Romp." Mr. Fawcett, from the New York Theatre, appeared on the 19th as *Charles Oakly* in the "Jealous Wife." Mr. Chalmers, from the Philadelphia Company, was secured for a brief engagement, and made his entry as *Ranger* in the

- Nov. 26—*She Stoops to Conquer*. Goldsmith  
Midnight Hour . . . Mrs. Inchbald  
28—*Highland Reel* . . . O'Keefe  
Bon Ton . . . . . Garrick  
Dec. 9—*School for Scandal* . . Sheridan  
Farmer . . . . . O'Keefe  
11—*Heigho for a Husband*. Waldron  
Midnight Hour.  
1796.  
Jan. 1—*Robin Hood* . . . . MacNally  
Miller of Mansfield . . Dodsley  
4—*Heigho for a Husband*.  
Purse . . . . . Cross  
7—*Suspicious Husband* . . Hoadly  
Quaker . . . . . Dibdin  
9—*Beaux' Stratagem* . . . Farquhar  
Village Lawyer . . . Macready  
Feb. 1—*West Indian* . . . . Cumberland  
Lyar . . . . . Foote  
3—*Douglas* . . . . . Home  
Farmer.  
10—*Busybody* . . . . Mrs. Centlivre  
Peeping Tom of Coventry, O'Keefe  
12—*Romeo and Juliet* . . Shakspeare  
Agreeable Surprise . . O'Keefe  
(Mrs. Jones' benefit.)  
15—*Mountaineers* . . . . Colman, Jr  
Barnaby Rattle.  
16—*Young Quaker* . . . . O'Keefe  
Rosina . . . . . Mrs. Brooke  
(Mrs. Pownall's benefit.)  
17—*Hamlet* . . . . . Shakspeare  
Agreeable Surprise.  
18—*Mountaineers*.  
Modern Antiques . . . O'Keefe  
19—*Dramatist*.  
No Song No Supper . . . Hoare  
22—*Richard III* . . . . Shakspeare  
Purse.  
(Mr. Chalmers' benefit.)  
24—*Merchant of Venice* . . Shakspeare  
Midnight Hour.  
26—*Robin Hood*.  
Catharine and Petruchio, Shakspeare  
27—*Mountaineers*.  
Catharine and Petruchio.

- Feb. 29—Suspicious Husband.  
Ways and Means . . . Colman, Jr
- March 4—Fair Penitent . . . . . Rowe  
Quaker.  
9—Robin Hood.  
Love a la Mode . . . . . Macklin
- 10—Notoriety . . . . . Reynolds  
Poor Soldier.
- 12—Orphan . . . . . Otway  
Recruit . . . . . Turnbull  
Deuce is in Him . . . . . Colman  
(Mr. Turnbull's benefit.)
- 15—Mountaineers.  
High Life Below Stairs . Townley  
(Mrs. Hellyer's benefit.)
- 17—Macbeth . . . . . Shakspeare  
Children in the Wood . . . Morton  
(Mr. Jones' benefit.)
- 19—Lyar.  
Children in the Wood.
- 23—Duenna . . . . . Sheridan  
Love a la Mode.
- 31—Natural Son . . . . . Cumberland  
Comus . . . . . Milton  
(Mr. Bartlett's benefit.)
- April 2—Road to Ruin . . . . . Holcroft  
Two Strings to Your Bow, Jephson  
(Miss C. Wrihten's benefit.)
- 5—Bold Stroke for a Husband  
Mrs. Cowley  
True-Born Irishman . . . Macklin  
(Mrs. Henderson's benefit.)
- 7—Recruiting Officer . . . Farquhar  
Irish Tailor.  
Miss in Her Teens.  
(Mr. Collins' benefit.)
- 9—Critic . . . . . Sheridan  
Children in the Wood.  
Apprentice . . . . . Murphy  
(Mr. Fawcett's benefit.)
- 12—West Indian.  
Midas . . . . . O'Hara  
(Mr. and Mrs. Turnbull's benefit.)
- 14—She Stoops to Conquer.  
Brave Irishman . . . T. Sheridan  
(Mr. Patterson's benefit.)
- 16—Richard III.  
Apotheosis of Franklin Audin, Jr  
(Mr. Audin, Jr.'s, benefit.)

"Suspicious Husband" on the 7th of January, 1796. Mr. and Mrs. Henderson, who had played at the City Theatre the previous season, were also added to the company. When Miss C. Wrihten took her benefit, on the 2d of April, Mr. Pownall played *Harry Dornton* in the "Road to Ruin" "for that night only," and Mr. Bergman volunteered for *Ferdinand* in "Two Strings to Your Bow." Mr. Chalmers intended to present Boaden's "Fontainville Forest," and subsequently substituted the "Gamester," but owing to the fact that Mrs. Pownall was delivered of a daughter the morning previous, the "Dramatist" was played. When the season closed some of the performers remained in Charleston, but many of them returned to Boston. Among the features of Mr. Sollee's advertisements was an announcement that no person of color would be admitted to the theatre, by regulation of the Common Council.

The two new productions, April 19—Dramatist.  
 Critic.  
 (Mr. Chalmers' benefit.)  
 22—Romp.  
 Rosina.  
 Apotheosis of Franklin.  
 (Mr. Audin's benefit.)  
 23—Son-in-Law . . . . . O'Keefe  
 Midas.  
 Chrononhotonthologos . . . Carey  
 (Watts and Heely's benefit.)  
 26—Chapter of Accidents . Miss Lee  
 Doctor and Apothecary . . Cobb  
 (Mr. Bergman's benefit.)  
 30—Manager in Distress . . . Colman  
 My Grandmother . . . . . Hoare  
 Gentle Shepherd . . . . . Ramsay  
 (Mr. Henderson's benefit.)  
 May 3—Manager in Distress.  
 Inkle and Yarico . . . Colman, Jr  
 Doctor and Apothecary.

Turnbull's interlude, the "Recruit," and the younger Audin's pantomime, "Apotheosis of Franklin," deserve a few lines of description. Mr. Turnbull's little piece was only a military skit, in which the author, in the title-role, was a Scotch cobbler turned into a comedy recruit; but the pantomime of the younger Audin was, perhaps, the most ambitious attempt yet made in this country in the way of scenic production. The advertisements declared that nothing like it was ever before performed

RECRUIT.	on this conti-	APOTHEOSIS OF FRANKLIN.
Sampson . . . . . Mr. Turnbull	nent for the	Franklin . . . . . Mr. Turnbull
Sergeant . . . . . Mr. Bartlett	honor and dig-	Voltaire . . . . . Mr. Bartlett
Drummer . . . . . Mr. Henderson	nity of Ameri-	Shakspeare . . . . . Mr. Heely
Nell . . . . . Mrs. Turnbull	cans and to the	Newton . . . . . Mr. Parsons
Polly . . . . . Mrs. Hellyer		Houdon . . . . . Mr. Collins

glorious energies and virtues of Franklin. The first scene represented the sculptor Houdon at work on the tomb of Franklin. The tomb itself, in marked contrast with the modest slab that covers the grave of Benjamin and Deborah Franklin, at Fifth and Arch Sts. in Philadelphia, was adorned with two beautiful statues, one representing the United States holding the American eagle in one hand, and in the other a shield and buckler inscribed, *Unitale populoque Americano*; the other the Goddess



of Prudence holding a tablet inscribed, *Prudentia deresit eam*. The second act was in three scenes. The first scene represented a gloomy

## PARTIAL CASTS—CITY THEATRE, 1795-6.

## AGREEABLE SURPRISE.

Sir Felix . . . . . Mr. Turnbull  
Chicane . . . . . Mr. Watts  
Farmer Stump . . . . Mr. Heely  
Laura . . . . . Mrs. Hellyer

## APPRENTICE.

Dick . . . . . Mr. Fawcett  
Wingate . . . . . Mr. Watts  
Gargle . . . . . Mr. Heely  
Scotchman . . . . . Mr. Turnbull  
Irishman . . . . . Mr. Collins  
Simon . . . . . Mr. Jones  
Charlotte . . . . . Miss M. Wrighten

## BARNABY BRITTLE.

Sir Peter Pride . . . Mr. Collins  
Clodpole . . . . . Mr. Turnbull  
Lady Pride . . . . . Mrs. Miller  
Mrs. Brittle . . . . . Mrs. Jones

## BOLD STROKE FOR A HUSBAND.

Don Julio . . . . . Mr. Chalmers  
Don Carlos . . . . . Mr. Collins  
Don Caesar . . . . . Mr. Turnbull  
Don Vincenzo . . . . Mr. Jones  
Don Garcia . . . . . Mr. Bartlett  
Gaspar . . . . . Mr. Henderson  
Vasquez . . . . . Mr. Heely  
Pedro . . . . . Mr. Watts  
Olivia . . . . . Mrs. Henderson  
Victoria . . . . . Miss M. Wrighten  
Laura . . . . . Miss C. Wrighten  
Marcella . . . . . Mrs. Hellyer  
Minette . . . . . Mrs. Collins  
Sancha . . . . . Mrs. Turnbull

## BUSYBODY.

Marplot . . . . . Mr. Chalmers  
Sir Jealous . . . . . Mr. Turnbull  
Whisper . . . . . Mr. Fawcett  
Miranda . . . . . Mrs. Jones  
Isabinda . . . . . Miss M. Wrighten  
Scentwell . . . . . Mrs. Hellyer  
Patch . . . . . Mrs. Collins

## CATHARINE AND PETRUCHIO.

Petruchio . . . . . Mr. Chalmers  
Bianca . . . . . Mrs. Hellyer  
Curtis . . . . . Mrs. Turnbull

## CHILDREN IN THE WOOD.

Walter . . . . . Mr. Jones  
Sir Rowland . . . . Mr. Turnbull  
Apathy . . . . . Mr. Henderson  
Gabriel . . . . . Mr. Fawcett  
Oliver . . . . . Mr. Watts  
Lord Alford . . . . . Mr. Collins  
Josephine . . . . . Miss M. Wrighten  
Winifred . . . . . Mrs. Turnbull  
Lady Alford . . . . . Miss C. Wrighten

## COMUS.

Comus . . . . . Mr. Chalmers  
Attendant Spirit . . Mr. Fawcett  
Elder Brother . . . . Mr. Turnbull  
Pastoral Nymph . . . Mrs. Hellyer  
Bacchant . . . . . Miss M. Wrighten  
Lady . . . . . Miss C. Wrighten

## CRITIC.

Puff . . . . . Mr. Chalmers  
Plag'ary } . . . Mr. Turnbull  
Leicester }  
Sneer . . . . . Mr. Fawcett  
Dangle . . . . . Mr. Bartlett  
Hatton . . . . . Mr. Watts  
Don Whiskerandos . . Mr. Jones  
Mrs. Dangle . . . . Mrs. Turnbull  
Tilburina . . . . . Mrs. Jones

## DEUCE IS IN HIM.

Col. Tamper . . . . Mr. Chalmers  
Maj. Belford . . . . Mr. Collins  
Dr. Prattle . . . . . Mr. Jones  
Florival . . . . . Miss M. Wrighten  
Emily . . . . . Miss C. Wrighten

## DOUBLE DISGUISE.

Lord Hartwell . . . Mr. Hipworth  
Sir Richard . . . . Mr. Turnbull  
Tinsel . . . . . Mr. Jones  
Sam . . . . . Mr. Miller  
Emily . . . . . Miss C. Wrighten  
Dorothy . . . . . Mrs. Miller  
Rose . . . . . Mrs. Pownall

## DRAMATIST.

Vapid . . . . . Mr. Chalmers  
Scratch . . . . . Mr. Turnbull

Neville . . . . . Mr. Bartlett  
Ennui . . . . . Mr. Collins  
Florville . . . . . Mr. Jones  
Louisa . . . . . Mrs. Jones  
Lady Waitfort . . . . Mrs. Miller  
Letty . . . . . Mrs. Hellyer  
Marianne . . . . . Mrs. Collins

## EVERY ONE HAS HIS FAULT.

Lord Norland . . . Mr. Turnbull  
Sir Robert . . . . Mr. Hipworth  
Solus . . . . . Mr. Jones  
Harmony . . . . . Mr. Collins  
Placid . . . . . Mr. Bartlett  
Irwin . . . . . Mr. Patterson  
Hammond . . . . . Mr. Heely  
Porter . . . . . Mr. Miller  
Edward . . . . . Mrs. Hellyer  
Lady Eleanor . . . . Mrs. Jones  
Mrs. Placid . . . . Mrs. Pownall  
Miss Spinster . . . Mrs. Turnbull  
Miss Wooburn, Miss C. Wrighten

## FAIR PENITENT.

Horatio . . . . . Mr. Chalmers  
Scioto . . . . . Mr. Turnbull  
Altamont . . . . . Mr. Fawcett  
Rossano . . . . . Mr. Bartlett  
Lothario . . . . . Mr. Collins  
Calista . . . . . Mrs. Henderson  
Lucilla . . . . . Mrs. Hellyer  
Lavinia . . . . . Miss C. Wrighten

## GENTLE SHEPHERD.

Patie . . . . . Miss M. Wrighten  
Roger . . . . . Mr. Collins  
Sir William . . . . Mr. Watts  
Bauldy . . . . . Mr. Turnbull  
Gland . . . . . Mr. Henderson  
Peggy . . . . . Miss C. Wrighten  
Jenny . . . . . Mrs. Henderson  
Mause . . . . . Mrs. Turnbull  
Madge . . . . . Mrs. Jones

## HAMLET.

Hamlet . . . . . Mr. Chalmers  
Horatio . . . . . Mr. Turnbull  
Laertes . . . . . Mr. Fawcett  
Ghost . . . . . Mr. Watts

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cavern, through which were seen the river Styx and the banks of the Stygian lake. Charon was in his boat, ready to convey Franklin to

PARTIAL CASTS—CITY THEATRE, 1795-6.

Gravedigger . . . Mr. Henderson  
Oppelia . . . Miss C. Wrighten  
Player Queen . . . Mrs. Turnbull

HISGHO FOR A HUSBAND.

Fairlove . . . . . Mr. Collins  
Rackrent . . . . . Mr. Turnbull  
Squire Edward . . Mr. Fawcett  
Timothy . . . . . Mr. Jones  
Player . . . . . Mr. Heely  
William . . . . . Mr. Miller  
Charlotte . . . Miss C. Wrighten  
Maria . . . . . Mrs. Collins  
Mrs. Milclack . . . Mrs. Miller  
Chambermaid . . . Mrs. Hellyer

HIGH LIFE BELOW STAIRS.

Lovel . . . . . Mr. Henderson  
Sir Harry . . . . . Mr. Bartlett  
Philip . . . . . Mr. Turnbull  
Tom . . . . . Mr. Watts  
Lord Duke . . . . Mr. Jones  
Lady Charlotte . Mrs. Henderson  
Kitty . . . . . Mrs. Hellyer  
Chloe . . . . . Master Johnson

INKLE AND YARICO.

Inkle . . . . . Mr. Fawcett  
Medium . . . . . Mr. Henderson  
Curry . . . . . Mr. Watts  
Campley . . . . . Mr. Collins  
Yarico . . . . . Miss C. Wrighten  
Wowski . . . . . Miss M. Wrighten

IRISH TAILOR.

Betty . . . . . Mrs. Graupner

JEALOUS WIFE.

Major Oakly . . . Mr. Turnbull  
Sir Harry Beagle . . Mr. Jones  
Lord Trinket . . . Mr. Bartlett  
Captain O'Cutter . . Mr. Collins  
Charles Oakly . . . Mr. Fawcett  
Lady Freeloze . . . Mrs. Miller  
Harriet . . . . . Miss C. Wrighten  
Toilet . . . . . Mrs. Hellyer

JEW.

Sir Stephen . . . . Mr. Turnbull  
Charles Ratcliffe . . Mr. Collins

Frederick . . . . . Mr. Fawcett  
Saunders . . . . . Mr. Bartlett  
Jabel . . . . . Mr. Jones  
Eliza . . . . . Mrs. Jones  
Mrs. Ratcliffe . . Mrs. Turnbull  
Dorcas . . . . . Mrs. Miller

LOVE A LA MODE.

Sir Archy . . . . . Mr. Turnbull  
Sir Callaghan . . . Mr. Collins  
Mordecai . . . . . Mr. Bartlett  
Sir Theodore . . . Mr. Heely  
Squire Groom . . . Mr. Chalmers  
Charlotte . . . . . Mrs. Hellyer

LOVE IN A VILLAGE.

Woodcock . . . . . Mr. Turnbull  
Sir William . . . . Mr. Heely  
Eustace . . . . . Mr. Bartlett  
Footman . . . . . Mr. Watts  
Lucinda . . . . . Miss C. Wrighten  
Madge . . . . . Mrs. Hellyer  
Deborah . . . . . Mrs. Miller

LYAR.

Young Wilding . . Mr. Chalmers  
Old Wilding . . . Mr. Turnbull  
Papillion . . . . . Mr. Jones  
Miss Godfrey . . . Mrs. Hellyer  
Miss Grantham . . Miss C. Wrighten

MACBETH.

Macbeth . . . . . Mr. Chalmers  
Macduff . . . . . Mr. Collins  
Banquo . . . . . Mr. Fawcett  
Duncan . . . . . Mr. Turnbull  
Malcolm . . . . . Mr. Bartlett  
Fleance . . . . . Mrs. Hellyer  
Singing Witch . . Miss C. Wrighten  
Hecate . . . . . Miss M. Wrighten  
Lady Macbeth . . . Mrs. Jones

MERCHANT OF VENICE.

Shylock . . . . . Mr. Chalmers  
Antonio . . . . . Mr. Turnbull  
Duke . . . . . Mr. Watts  
Gratiano . . . . . Mr. Fawcett  
Gobbo . . . . . Mr. Henderson  
Portia . . . . . Mrs. Henderson  
Nerissa . . . . . Miss M. Wrighten

MIDAS.

Jupiter . . . . . Mr. Fawcett  
Juno . . . . . Miss M. Wrighten  
Silenos . . . . . Mr. Henderson  
Dametas . . . . . Mr. Turnbull  
Daphne . . . . . Miss C. Wrighten  
Mysis . . . . . Mrs. Turnbull  
Nysa . . . . . Mrs. Graupner

MIDNIGHT HOUR.

General . . . . . Mr. Turnbull  
Marquis . . . . . Mr. Fawcett  
Matthias . . . . . Mr. Watts  
Cicely . . . . . Mrs. Turnbull  
Julia . . . . . Miss M. Wrighten

MISS IN HER TEENS.

Puff . . . . . Mr. Turnbull  
Jasper . . . . . Mr. Watts  
Tag . . . . . Mrs. Jones

MODERN ANTIQUES.

Cockletope . . . . Mr. Turnbull  
Joey . . . . . Mr. Watts  
Frank . . . . . Mr. Henderson  
Mrs. Cockletope . . Miss M. Wrighten  
Mrs. Camomille . . . Mrs. Miller  
Flounce . . . . . Mrs. Hellyer  
Betty . . . . . Mrs. Turnbull

MOUNTAINEERS.

Octavian . . . . . Mr. Chalmers  
Violet . . . . . Mr. Fawcett  
Roque . . . . . Mr. Watts  
Muley . . . . . Mr. Turnbull  
Lope Toche . . . Mr. Henderson  
Zorayda . . . . . Miss C. Wrighten  
Floranthe . . . . . Miss M. Wrighten  
Agnes . . . . . Mrs. Hellyer

MY GRANDMOTHER.

Sir Matthew Medley, Mr. Turnbull  
Vapour . . . . . Mr. Fawcett  
Woodley . . . . . Mr. Collins  
Gossip . . . . . Mr. Jones  
Souffrance . . . . Mr. Watts  
Florella . . . . . Miss M. Wrighten  
Charlotte . . . . . Miss C. Wrighten

the Elysian Fields. When Elysium was revealed, the Goddess of Fame descended and proclaimed the virtues of Franklin, who was then conducted by Philosophy to the abodes of Peace, where Diogenes, the Cynic, introduced him to all the wise and learned men who inhabit the abodes of eternal rest. The last scene represented the Temple of Memory adorned with the statues and busts of all the deceased philosophers, poets and patriots who had gone before Franklin to the

## PARTIAL CASTS—CITY THEATRE, 1795-6.

## NATURAL SON.

Jack Hastings . . . Mr. Chalmers  
Sir Jeffrey Latimer . . . Mr. Turnbull  
Rueful . . . . . Mr. Fawcett  
David . . . . . Mr. Watts  
Mrs. Phoebe Latimer  
                    Mrs. Henderson  
Penelope . . . . . Mrs. Hellyer  
Lady Paragon . . . . Mrs. Jones

## NO SONG NO SUPPER.

Eadless . . . . . Mr. Watts  
Thomas . . . . . Mr. Heely  
Crop . . . . . Mr. Turnbull  
Louisa . . . . . Miss C. Wrighten  
Nelly . . . . . Mrs. Miller  
Margaretta . . . Miss M. Wrighten

## NOTORIETY.

Nominal . . . . . Mr. Chalmers  
Colonel Hubbub . . . Mr. Jones  
Sir Andrew Acid . . . Mr. Turnbull  
Clairville . . . . . Mr. Fawcett  
Lord Jargon . . . . Mr. Bartlett  
Saunter . . . . . Mr. Heely  
James . . . . . Mr. Henderson  
Blunder O'Whack . . Mr. Collins  
Honorio . . . . . Miss C. Wrighten  
Lady Acid . . . . . Mrs. Hellyer  
Sophia Strangeways . Mrs. Collins

## ORPHAN.

Chamont . . . . . Mr. Chalmers  
Polydore . . . . . Mr. Collins  
Castalio . . . . . Mr. Fawcett  
Page . . . . . Mrs. Hellyer  
Ernesto . . . . . Mr. Bartlett  
Acasto . . . . . Mr. Turnbull

Monimia . . . . . Miss C. Wrighten  
Serina . . . . . Miss M. Wrighten

## PEEPING TOM OF COVENTRY.

Peeping Tom . . . . Mr. Jones  
Mayor . . . . . Mr. Turnbull  
Harold . . . . . Mr. Collins  
Count Lewis . . . . Mr. Bartlett  
Crazy . . . . . Mr. Henderson  
Earl Mercia . . . . . Mr. Heely  
Lady Godiva . . . . Mrs. Hellyer  
Mayoress . . . . . Mrs. Miller  
Emma . . . . . Miss C. Wrighten

## POOR SOLDIER.

Fitzroy . . . . . Mr. Collins  
Father Luke . . . . Mr. Turnbull  
Bagatelle . . . . . Mr. Miller  
Norah . . . . . Mrs. Hellyer

## PURSE.

Will Steady . . . . . Mr. Jones  
General . . . . . Mr. Turnbull  
Theodore . . . . . Mr. Fawcett  
Edmund . . . . . Mr. Bartlett  
Page . . . . . Master Johnson  
James . . . . . Mr. Heely

## QUAKER.

Easy . . . . . Mr. Watts  
Cicely . . . . . Mrs. Miller  
Gillian . . . . . Mrs. Hellyer

## RECRUITING OFFICER.

Capt. Plume . . . . Mr. Chalmers  
Capt. Brazen . . . . Mr. Jones  
Balance . . . . . Mr. Turnbull  
Worthy . . . . . Mr. Bartlett

Bullock . . . . . Mr. Henderson  
Constable . . . . . Mr. Fawcett  
Sergeant Kite . . . . Mr. Collins  
Sylvia . . . . . Miss M. Wrighten  
Melinda . . . . . Mrs. Graupner  
Rose . . . . . Mrs. Henderson

## RICHARD III.

Richard . . . . . Mr. Chalmers  
Richmond . . . . . Mr. Collins  
King Henry . . . . Mr. Turnbull  
Buckingham . . . . Mr. Fawcett  
Prince of Wales, Miss M. Wrighten  
Duke of York . . . . Mrs. Hellyer  
Stanley . . . . . Mr. Watts  
Oxford . . . . . Mr. Miller  
Lord Mayor . . . . Mr. Henderson  
Duchess . . . . . Mrs. Turnbull  
Lady Anne . . . . Miss C. Wrighten

## ROAD TO RUIN.

Goldfinch . . . . . Mr. Chalmers  
Dornton . . . . . Mr. Turnbull  
Sulky . . . . . Mr. Henderson  
Harry Dornton . . . Mr. Pownall  
Widow Warren . . . Mrs. Hellyer  
Jenny . . . . . Miss M. Wrighten  
Sophia . . . . . Miss C. Wrighten  
Mrs. Ledger . . . . Mrs. Turnbull

## ROBIN HOOD.

Robin Hood . . . . Mr. Chalmers  
Little John . . . . Mr. Turnbull  
Scarlet . . . . . Mr. Fawcett  
Allen-a-Dale . . . . Mr. Bartlett  
Ruttkin . . . . . Mr. Jones  
Fitzherbert . . . . Mr. Collins  
Edwin . . . . . Mr. Bergman  
Stella . . . . . Miss C. Wrighten

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Elysium beyond. As the curtain fell, Franklin's statue was placed on a vacant pedestal facing that of Sir Isaac Newton. As an early attempt at the spectacular, this outline is interesting. Between the production of the "Recruit," on the 12th of March, and the "Apotheosis of Franklin," on the 16th of April, Mrs. Hellyer, the *Polly* of the former, became Mrs. Graupner, the *Euterpe* of the other.

As was customary at that time, nearly all the casts were printed

PARTIAL CASTS—CITY THEATRE, 1795-6.

Annette . . . Miss M. Wrighten  
Angelina . . . Mrs. Hellyer

ROMEO AND JULIET.

Romeo . . . Mr. Chalmers  
Friar Laurence . . Mr. Turnbull  
Paris . . . Mr. Fawcett  
Benvolio . . . Mr. Bartlett  
Capulet . . . Mr. Watts  
Montagu . . . Mr. Heely  
Apothecary . . . Mr. Jones  
Peter . . . Mr. Henderson  
Juliet . . . Mrs. Jones  
Lady Capulet . . Mrs. Turnbull  
Nurse . . . Mrs. Miller

ROMP.

Barnacle . . . Mr. Turnbull  
Old Cockney . . . Mr. Heely  
Dick . . . Mr. Miller  
Penelope . . . Mrs. Collins  
Priscilla . . Miss M. Wrighten

ROSINA.

Belville . . . Mr. Collins  
Capt. Belville . . Mr. Bartlett  
William . . . Mr. Jones  
Dorcas . . . Mrs. Miller  
Rosina . . . Mrs. Hellyer

SHE STOOFS TO CONQUER.

Hardcastle . . . Mr. Turnbull  
Digory . . . Mr. Watts  
Jeremy . . . Mr. Miller  
Miss Hardcastle . Miss M. Wrighten  
Miss Neville . . Miss C. Wrighten  
Mrs. Hardcastle . . Mrs. Miller

SON-IN-LAW.

Old Cranky . . . Mr. Watts  
Idle . . . Mr. Henderson  
Vinegar . . . Mr. Heely  
Orator Mum . . . Mr. Parsons  
Cecilia . . . Mrs. Hellyer  
Dolce . . . Mrs. Turnbull

SUCH THINGS ARE.

Twineall . . . Mr. Jones  
Sultan . . . Mr. Collins  
Sir Luke Tremor . Mr. Turnbull  
Zedan . . . Mr. Heely  
Elvirus . . . Mr. Bartlett  
Aurelia . . Miss C. Wrighten  
Female Prisoner . . Mrs. Jones

SUSPICIOUS HUSBAND.

Ranger . . . Mr. Chalmers  
Strickland . . . Mr. Turnbull  
Frankly . . . Mr. Fawcett  
Tester . . . Mr. Watts  
Clarinda . . . Mrs. Jones  
Jacintha . . Miss M. Wrighten  
Landlady . . Mrs. Turnbull

TRUE-BORN IRISHMAN.

Delany . . . Mr. Collins  
Mushroom . . . Mr. Bartlett  
Counsellor . . . Mr. Fawcett  
Maj. Gamble . . Mr. Turnbull  
John . . . Mr. Watts  
Lady Kinnegad . Mrs. Hellyer  
Lady Bab . . . Mrs. Turnbull  
Mrs. Gazette . . Miss C. Wrighten  
Kitty Farrell . . Mrs. Henderson

TWO STRINGS TO YOUR BOW.

Don Pedro . . . Mr. Watts  
Don Sancho . . . Mr. Heely  
Octavio . . . Mr. Bartlett  
Ferdinand . . . M. Bergman  
Borachio . . . Mr. Turnbull  
Lazarillo . . . Mr. Jones  
Donna Clara . Miss M. Wrighten  
Leonora . . Miss C. Wrighten  
Maid . . . Mrs. Turnbull

WEST INDIAN.

Belcour . . . Mr. Chalmers  
Stockwell . . . Mr. Turnbull  
Charles Dudley . Mr. Fawcett  
Fulmer . . . Mr. Watts  
Louisa Dudley, Miss C. Wrighten  
Lady Rusport . . Mrs. Miller  
Charlotte . . . Mrs. Jones  
Mrs. Fulmer . . Mrs. Turnbull  
Lucy . . . Mrs. Collins

YOUNG QUAKER.

Young Sadboy . . Mr. Chalmers  
Chronicle . . . Mr. Turnbull  
Capt. Ambush . . Mr. Fawcett  
Spatterdash . . Mr. Collins  
Shadrach . . . Mr. Miller  
Old Sadboy . . . Mr. Watts  
Lounge . . . Mr. Heely  
Gollah . . . Master Johnson  
Clod . . . Mr. Jones  
Dinah Primrose, Miss C. Wrighten  
Judith . . . Mrs. Hellyer  
Araminta . . Miss M. Wrighten  
Mrs. Millefleur . Mrs. Turnbull  
Lady Rouncival . . Mrs. Miller

in the newspapers; but, as a rule, they were devoid of interest, and no attempt has been made to preserve them, except so far as they illustrate dramatic development in the South. The Boston contingent was in Charleston only what it had been in Boston—Jones, Collins, Bartlett and Heely, Mrs. Jones and Mrs. Collins having many of the parts they had previously played. Their new parts of importance are noted. Mrs. Hellyer, or Mrs. Graupner as she was called before the season closed, is treated in the same way. The parts of Mr. Hipworth, Mr. Patterson and Mrs. Pownall in these pieces are reserved for a *résumé* of their work, as they died during the Summer of 1796. The most interesting feature of these casts is the prominence that was given to the Wrighten twin sisters, Miss C. Wrighten being apparently the better actress and Miss M. Wrighten the better singer. Another feature was the fact that the Boston contingent, outside of Jones in low comedy and Collins in Irishmen, was subordinate to the New York and Philadelphia actors. Mr. Hipworth, who had been engaged for the lead in high comedy, was soon supplanted by Mr. Chalmers, but Mrs. Jones was accorded two great Shakspearean parts, *Juliet* and *Lady Macbeth*. There were some attempts at dramatic criticism in the Charleston papers early in the season. Mrs. Pownall as *Rosetta* in "Love in a Village" was pronounced perfection, her songs being given "in a style far superior to anything ever heard in this city before." It was said of Miss C. Wrighten that as *Lucinda* she was animated and improves fast. Mr. Hipworth was less fortunate, his *Young Meadows* being declared "at war with propriety." When Miss M. Wrighten made her *debut* as *Priscilla Tomboy* in the "Romp," she, too, was unkindly treated by one of the critics. On her second appearance in the part, another critic said her improvement was rapid

and visible, and that her efforts to please were crowned with deserved applause. "Where was, then," he asked, "the would-be critic, who with feeble and malignant pen attempted to write this young lady down on her first night?" Mr. Jones as *Watty* was described as admirable. In the "Jew" Mr. Fawcett was accorded much discriminating praise as *Frederick*. In the scene with *Mrs. Ratcliffe*, *Eliza* and *Charles*, his acting was described as tender, animated and correct. His person, voice and action, it was said, were manly, and his walk graceful. The critic thought his *forte* was tragedy and sentimental comedy. Others in the cast were described in a word. Mr. Collins as *Charles* was excellent, Mr. Turnbull as *Sir Stephen* very well, Mrs. Jones as *Eliza* charming, Mrs. Turnbull as *Mrs. Ratcliffe* good, and Mrs. Miller as *Dorcas* at home. Mr. Hipworth, who seems to have been entirely out of place in Sollee's company, seceded early in February, 1796, and joined West's forces at the Charleston Theatre on the 15th, the opening night, playing *Jaffier* in "Venice Preserved" to the *Pierre* of Mr.

J. West. After the close of Mr. Sollee's season at the City Theatre, Mr. Godwin, whose name has frequently occurred in this history, made his reappearance in Charleston after an absence of ten years as *Lovegold* in "Miser," for the "benefit of the sufferers by the late fire." An occasional address descriptive

of the fire was spoken by Mrs. Pownall, who played *Lappet* with her daughter, Miss M. Wrighten, as *Harriet*. Mr. J. West was

## LIST OF PERFORMANCES—Godwin.

1796.

- June 28—Miser . . . . . Fielding  
Old Soldier.  
(For Sufferers by the late Fire.)  
30—Miller of Mansfield . . Dodsley  
Farmer . . . . . O'Keefe  
Laborers' Return.  
July 2—Farmer.  
American Heroine.  
4—Poor Soldier . . . . . O'Keefe  
Apotheosis of Franklin . Audin, Jr  
9—Duenna . . . . . Sheridan  
French Vauxhall Gardens.  
12—Inkle and Yarico . . Colman, Jr  
French Vauxhall Gardens.

*Frederick*, and Mrs. J. West *Marianne*. The rest of the cast comprised Nelson as *Ramilie*, Collins as *Clerimont*, Sully as *Decoy*, Master Duport as *Sattin*, J. Jones as *James*, and Mrs. Miller as *Wheedle*. The pantomime was given by the Placide troupe. Godwin's parts at this time were the *Miller* in the "Miller of Mansfield," *Father Luke* in the "Poor Soldier," and *Don Jerome* in the "Duenna." He also personated *Old Charon* in young Audin's pantomime, in which Mr. Placide was seen as *Franklin*. This brief season in Charleston closed Mr. Godwin's career as a strolling player.

The appearances of Mrs. Pownall and her two daughters in these performances led to unexpected results. This great actress had

MRS. POWNALL'S AMERICAN PARTS.

All in the Wrong . . . . . Lady Restless  
Animal Magnetism . . . . . Lisette  
Beaux' Stratagem . . . . . Cherry  
Beggars' Opera . . . . . Lucy  
Bold Stroke for a Husband . . . . . Minette  
Chapter of Accidents . . . . . Bridget  
Child of Nature . . . . . Marchioness  
Country Girl . . . . . Lucy  
Demolition of the Bastile . . . . . Matilda  
Deserter . . . . . Jenny  
Duenna . . . . . Louisa  
English Merchant . . . . . Molly  
Every One Has His Fault . . . Mrs. Placid  
Farmer . . . . . Betty Blackberry  
Gentle Shepherd . . . . . Peggy  
Haunted Tower . . . . . Lady Elinor  
Heigho for a Husband . . . . . Dorothy  
Heiress . . . . . Miss Alten  
Jealous Wife . . . . . Mrs. Oakly  
Know Your Own Mind . . . Mad. Larouge  
Liberty Restored . . . . . Paulina  
Lionel and Clarissa . . . . . Clarissa  
Love in a Camp . . . . . Norah  
Love in a Village . . . . . Madge  
Love's Frailties . . . . . Nannette  
Maid of the Mill . . . . . Patty

been a singularly obliging performer as a member of the Old American Company. She not only played the old ladies of comedy whenever she was asked to do so, but she yielded many of the singing roles in which her supremacy was established. This obliging disposition led her to support Godwin's ill-considered undertaking, and besides *Lappet* in the "Miser" she appeared during the engagement as *Betty Blackberry* in the "Farmer," and *Clara* in the "Duenna." She also placed the services of her daughters at Godwin's disposal, Miss M.

Wrighten being *Molly Maybush* in the "Farmer" as well as *Wow-ski* in "Inkle and Yarico" with Miss C. Wrighten as *Yarico*. Miss C. Wrighten was also *Louisa* both in the "Farmer" and the "Duenna." Caroline Wrighten was thus brought into contact with Alexander Placide, the strolling pantomimist and tumbler from Sadler's Wells, who appeared as *Bagatelle* in the "Poor Soldier" and as *Lucas* in the "Bird Catcher" and in other pantomimes. Subsequently Mrs. Pownall and her daughters appeared at the Charleston Theatre in an opera called the "Caravan of Cairo," for the benefit of M. Douvillier, a French pantomimist, and at a musical festival given on the 16th of June, in which Mrs. Pownall sang the soprano solos in the "Stabat Mater," and the Misses Wrighten were in the chorus. On the 1st of August, 1796, Mrs. Pownall was advertised to sing at Williams' Long Room on the 4th for the

Midas . . . . .	Daphne
Midnight Hour . . . . .	Flora
Needs Must . . . . .	Marianne
No Song No Supper . . . . .	Dorothy
Padlock . . . . .	Leonora
Poor Soldier . . . . .	{ Norah
	{ Kathleen
Prize . . . . .	Caroline
Rival Candidates . . . . .	Jenny
Road to Ruin . . . . .	Widow Warren
Robin Hood . . . . .	{ Angelina
	{ Clarinda
Rosina . . . . .	Phoebe
School for Greybeards . . . . .	Rachel
Such Things Are . . . . .	Lady Tremor
Sultan . . . . .	Ismene
Three Weeks After Marriage . . . . .	Dimitry
Waterman . . . . .	Mrs. Bundle
Wedding Ring . . . . .	Lisetta
Which is the Man? . . . . .	Kitty
Wild Oats . . . . .	Jane
World in a Village . . . . .	Mrs. Alebut
Young Quaker . . . . .	Pink

*City Theatre, Charleston.*

Agreeable Surprise . . . . .	Cowslip
Catharine and Petruchio . . . . .	Catharine
Comus . . . . .	Euphrosyne
Double Disguise . . . . .	Rose
Every One Has His Fault . . . . .	Mrs. Placid
Hamlet . . . . .	Queen
Heigho for a Husband . . . . .	Dorothy
Jealous Wife . . . . .	Mrs. Oakly
Love in a Village . . . . .	Rosetta
Midnight Hour . . . . .	Flora
No Song No Supper . . . . .	Dorothy
Peeping Tom of Coventry . . . . .	Maud
Poor Soldier . . . . .	Kathleen
Purse . . . . .	Sally
Quaker . . . . .	Floretta
Richard III . . . . .	Queen Elizabeth
Robin Hood . . . . .	Clarinda
Rosina . . . . .	Phoebe
Such Things Are . . . . .	Lady Tremor
Suspicious Husband . . . . .	Mrs. Strickland
True-born Irishman . . . . .	Mrs. Diggory
Young Quaker . . . . .	Pink



last time in America, but on the morning of the concert she printed a card in the newspapers, in which she said "that from an unforeseen and unnatural change which has taken place in her family she is rendered totally incapable of appearing this evening; she, therefore, declines giving the entertainment at Williams' and requests those persons who have bought tickets to return them to her at Mr. Rogers' in Broad Street and receive their money." The unforeseen and unnatural event in Mrs. Pownall's family was the elopement of her daughter, Caroline Wrihten, with Alexander Placide. As Mrs. Placide this young woman became a distinguished actress on the Southern stage, and she was the mother of the celebrated Placide family of actors. Up to this time, however, there had been a Madame Placide who played *Rosetta* in the "Bird Catcher" to Placide's *Lucas* as late as the opening night of Godwin's brief season, and appeared in most of the pantomimes. The name of this Mrs. Placide is found in conjunction with that of Mr. Placide during his whole previous career. The effect of the elopement upon Mrs. Pownall was completely to prostrate her, the shock proving so severe that she died on the 11th of August, only eight days afterward, it was said, of a broken heart. Although this distinguished actress had made her London *debut* under the name of Mrs. Wrihten as early as 1770, she was, according to the obituary notices in the Charleston papers, only in her fortieth year at the time of her death.

## CHAPTER XV.

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### THE BOSTON THEATRE, 1796.

MR. AND MRS. WILLIAMSON—COLONEL TYLER'S MANAGEMENT—THE PRODUCTIONS AND CASTS—"TRAVELLER RETURNED"—A CONTROVERSY OVER THE AMERICAN COMEDY—THE SEASON A FAILURE—A WORD ABOUT THE RETIRING PLAYERS.

SOME time before the Old American Company took its departure from Boston two distinguished English players arrived under engagement for the Boston Theatre. These were John Brown Williamson, for many years a favorite actor at the Haymarket, London, and his wife, better known in theatrical history as Miss Fontenelle, the original *Molly McGilpin* in the "Highland Reel." Williamson might have had a brilliant and prosperous career in America had it not been for his unfortunate habit of undervaluing everything American and of promoting dissensions in which he was in no way concerned. His manners were as offensive as his language was impertinent. "We remember," Dunlap wrote, "hearing Williamson, with all the swelling port of *My Lord Duke*, tell Hodgkinson that Tyler, the Yankee manager, had run away, and then thank heaven he was not a regular-bred manager." In the quarrels between Hodgkinson and Hallam, Williamson stimulated Hodgkinson in his hostility to his partner for no other reason than that Hodgkinson was by training an English actor. The result of this narrow and meddlesome spirit was that while William-

son became the manager of the Boston Theatre, after his first season, he failed in the management through a want of co-operation and support from the stockholders.

Mr. Williamson, who was the son of a London saddler but was announced as from Edinburgh, made his first appearance at the Hay-

## MR. WILLIAMSON'S HAYMARKET PARTS.

1783.	
June 6—	Hamlet . . . . . Hamlet
Aug. 12—	Birthday . . . . . Don Frederick
19—	Lawyer . . . . . Charles Powys
1785.	
July 19—	Young Quaker . . Capt. Ambush
1786.	
July 8—	Mogul Tale . . . . . Mogul
11—	I'll Tell You What
	Sir George Euston
13—	Conscious Lovers . . . . . Bevil
Aug. 12—	Siege of Curzola . . . Frederick
28—	Peep Behind the Curtain . Mervin
1787.	
May 25—	Much Ado about Nothing, Claudio
June 14—	English Merchant, Lord Falbridge
18—	Separate Maintenance
	Lord Newberry
July 27—	Merchant of Venice . . Shylock
Aug. 28—	Sir John Cockle at Court . King
29—	Jane Shore . . . . . Gloster
1788.	
July 10—	Ways and Means . . . . . Scruple
24—	Beaux' Stratagem . . . Aimwell
1789.	
May 18—	English Merchant
	Sir William Douglas
21—	Quality Binding . . . . . Lovel
	Spanish Friar . . . . . Lorenzo
25—	Miser . . . . . Frederick
	Half an Hour After Supper
	Bentley
June 1—	Hamlet . . . . . Ghost
July 15—	Married Man . . . . . Dorimont
30—	Constant Couple . Col. Standard

market, London, June 6th, 1783, as *Hamlet*. He was not seen again until the 12th of August, when he appeared in the humble part of *Don Frederick* in O'Keefe's "Birthday." On the 19th he played *Charles Powys* in the "Lawyer," after which I do not find his name in the Haymarket bills until July 19th, 1785, when he was *Captain Ambush* in the "Young Quaker." This was not a very auspicious beginning, it must be confessed; but in 1786 he was able to assert his rank as the principal tragedian in a theatre "where tragedy was not the order of the day, and a kind of stiff, handsome 'walking gentleman' of comedy." This criticism, coming from Dunlap, who thoroughly disliked him, not without reason, must be taken with some grains

of allowance. This view of his acting was supported, however, by an English critic as late in his London career as 1791, who said of Williamson's *King* in the "Battle of Hexham" that he "was upright and as little royal as ever." Between his first appearance at the Haymarket in 1783 and his return near the close of the season of 1785 Williamson had a trial at Bath, where he made his first appearance as *Hamlet* on October 9th, 1783, and appeared on the 23d as *Bellair* in "More Ways Than One." Mr. Benson took his place at the Haymarket in 1793.

Miss Fontenelle, now Mrs. Williamson, had sprung into favor on the London boards at a single bound. Before her first appearance

## MISS FONTENELLE'S ENGLISH PARTS.

*Covent Garden.*

1788.  
Nov. 6—Highland Reel . Moggy McGilpin  
1789.  
Feb. 3—Toy . . . . . Sophia  
Mar. 3—Beggars' Opera . . . Macheath  
April 24—Cries of London and Dublin  
Mlle. D'Epingle  
May 2—Sultan . . . . . Roxalana  
Romp . . . . . Priscilla Tomboy

*Haymarket.*

1790.  
June 17—Follies of a Day . . . . . Page  
22—Merchant of Venice . . . Nerissa  
28—Inkle and Yarico . . . Wowaki  
29—Gretna Green . . . Miss Plumb  
July 16—New Spain . . . . . Flora  
28—Farm House . . . . . Aura  
Aug. 25—Who's the Dupe? . . . Charlotte

1790.

June 15—Battle of Hexham . La Varenne  
18—Ways and Means . . . Random

July 12—Spanish Barber . . . . . Almaviva

Aug. 11—Child of Nature . . . . . Marquis

1791.

June 30—Henry V . . . . . King Henry

July 22—Two to One . . . Young Townly

26—She Wou'd and She Wou'd Not

Octavio

30—Surrender of Calais, King Edward

1792.

Aug. 23—Cross Partners . George Cleveland

at Covent Garden, November 6th, 1788, as *Moggy McGilpin* in the original production of the "Highland Reel," it was announced that she had never trod a stage, and in the prologue to the comedy she was alluded to as "Priscilla Tomboy of Cheapside." On the occasion of her *debut* she distinguished herself by a greater flow of animal spirits than any heroine ever exhibited before. "She appears to have a good

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and attract only the unthinking." Her *Captain Macheath* in the "Beggar's Opera" was declared to be "without musical talents that could compensate for the impropriety." Miss Fontenelle was introduced to Mr. Harris by Mr. Woodfall, the editor of the *Morning Chronicle*. Although her engagement at Covent Garden was for three years, she retired after her first season. Early in 1790 it was announced that she had been engaged for the Haymarket, and she made her first appearance there on the 17th of June as the *Page* in "Follies of a Day." The only allusion that I have found to her acting during the season was the remark that she supported the character of a Parisian girl in the "Basket Maker" with great spirit. On the 12th of January, 1793, Miss Fontenelle appeared as *Moggy* in the "Highland Reel" at Edinburgh, where Williamson was engaged; but she returned to the Haymarket for the Summer. Her last appearance there was on the 14th of September, 1793, as *Kate* in the "Village Lawyer."

## LIST OF PRODUCTIONS.

1796.

Jan. 25—Othello . . . . . Shakspeare  
Spoiled Child . . . . . Bickerstaff  
27—Every One Has His Fault  
Mrs. Inchbald  
Romp . . . . . Bickerstaff

Feb. 2—Mountaineers . . . . . Colman, Jr  
Old Maid . . . . . Murphy  
3—She Stoops to Conquer, Goldsmith  
Mock Doctor . . . . . Fielding  
5—Mountaineers.  
Old Maid.  
8—Gamester . . . . . Moore  
Spoiled Child.  
10—Foundling . . . . . Moore  
Virgin Unmasked . . . . . Fielding  
12—Love in a Village . . . . . Bickerstaff  
Deuce is in Him . . . . . Colman  
15—Jew . . . . . Cumberland  
Crotchset Lodge . . . . . Hurlstone  
17—George Barnwell . . . . . Lillo  
Lying Valet . . . . . Garrick  
19—Mountaineers.  
True-Born Irishman . . . . . Macklin  
22—Every One Has His Fault.  
Wrangling Lovers . . . . . Lyon  
Monody to the Chiefs.  
24—Love in a Village.  
High Life Below Stairs . . . . . Townley  
27—Brothers (Shipwreck), Cumberland  
Prize . . . . . Hoare  
29—Mountaineers.  
Devil to Pay . . . . . Coffey

March 2—Child of Nature . . . . . Mrs. Inchbald  
True-Born Irishman.  
4—Wild Oats . . . . . O'Keefe  
All the World's a Stage . . . . . Jackman  
7—Mountaineers.  
Miller of Mansfield . . . . . Dodsley  
9—Traveller Returned.  
Prize.

- Mar. 11—Traveller Returned.  
Romp.  
14—Jew.  
Oscar and Malvina.  
16—Brothers.  
Oscar and Malvina.  
18—First Love . . . . . Cumberland  
Oscar and Malvina.  
21—Child of Nature.  
Oscar and Malvina.  
23—Bank Note . . . . . Macready  
Quaker . . . . . Dibdin  
24—Crotchet Lodge.  
Oscar and Malvina.  
28—Spoiled Child.  
Romp.  
Oscar and Malvina.  
(Mrs. Williamson's benefit.)  
30—Romeo and Juliet . . . Shakspeare  
Midas . . . . . O'Hara  
(Mr. S. Powell's benefit.)
- April 1—Recess.  
Peep Behind the Curtain. Garrick  
Orpheus.  
(Mrs. Harper's benefit.)  
4—Seduction . . . . . Holcroft  
Prisoner at Large . . . O'Keefe  
(Mrs. Ashton's benefit.)  
6—Bank Note.  
Cymon and Sylvia . . . Garrick  
(Mrs. Pick's benefit.)  
8—Conscious Lovers . . . Steele  
Farmer.  
(Mrs. Chambers' benefit.)  
11—Bold Stroke for a Husband  
Mrs. Cowley  
Love in a Camp . . . O'Keefe  
(Mr. J. Hughes' benefit.)  
13—Spoiled Child.  
Hob in the Well . . . . . Cibber  
Witches.  
(Mr. Harper's benefit.)  
15—Mysteries of the Castle. Andrews  
Rosina . . . . . Mrs. Brooke  
(Mrs. Arnold's benefit.)

February, and Mrs. Arnold as *Rosetta* in "Love in a Village" on the 12th. Miss Green was from London, but Mr. Clarke was an American. He was underlined as making "his first appearance in the United States." Mrs. Arnold was from Covent Garden, where she was in the chorus. She was advertised among the vocalists in the "Woodman" in 1789, in "Blue Beard" in 1791, and in "Zelma" in 1792; but I have not found her credited with a speaking character. In Boston, however, she played a number of very ambitious parts for a brief period. She was prominent in comedy, farce, opera and pantomime, ranking with Mrs. S. Powell in fine comedy ladies, and above Mrs. Williamson, whom she succeeded as *Agnes* in the "Mountaineers" on the 19th of February, except in romps and the sprightly heroines of musical comedy. Ten days later Mrs. Williamson again played *Agnes*, and Mrs. Arnold

*Zorayda*, previously Mrs. S. Powell's part. The company comprised, besides those already mentioned, Mr. and Mrs. Harper, who had temporarily abandoned the Providence and Newport theatres; Mr. and Mrs. Chambers and Mr. Hamilton from West's company; Mr. Ashton from the Old American Company; Mr. and Mrs. S. Powell, Mr. and Mrs. Hughes, and Messrs. Taylor, Kenny and Villiers, retained from the previous season; and Mrs. Baker, of Charles Powell's first company, who now returned to the stage. Other additions were Miss Sully, of the celebrated Sully family of actors and artists; Mrs. Pick, who had returned from the South; Mr. Maginnis, who had been giving monologue entertainments in Boston; and Mr. Ratcliffe, one of the Rhode Island company. In "Mysteries of the Castle" Miss Arnold, afterward Mrs. Poe, sang "The Market Lass" between the second and third acts, her first appearance in public. Mr. Harper was the acting manager.

The season yielded only one American production, the "Travel-

- April 18—Better Late Than Never . Andrews  
Oscar and Malvina.  
(Mrs. S. Powell's benefit.)
- 20—Sicilian Romance . . . Siddons  
Half an Hour After Supper.  
Village Lawyer . . . Macready  
(Mr. Villiers' benefit.)
- 25—Fashionable Lover . Cumberland  
No Song No Supper . . . Hoare  
(Mr. Hamilton's benefit.)
- 27—Lear . . . . . Shakspeare  
Devil to Pay.  
(Mr. Chambers' benefit.)
- 29—Sicilian Romance.  
Spoiled Child.  
(Mr. Tyler's benefit.)
- May 2—First Love.  
Mogul Tale . . . Mrs. Inchbald  
(Mrs. Baker's benefit.)
- 4—World in a Village . . O'Keefe  
Old Soldier.  
(Mr. Ashton's benefit.)
- 6—Every One Has His Fault.  
Love of Fame.  
Farm House . . . . . Kemble  
(Mrs. Hughes' benefit.)
- 9—Jealous Wife . . . . . Colman  
Lying Valet.  
Agreeable Surprise . . O'Keefe  
(Mr. Kenny's benefit.)
- 11—Bold Stroke for a Husband.  
Children in the Wood . . Morton  
(Miss Sully and Mr. Campbell's benefit.)
- 13—Traveller Returned.  
Who's the Dupe? . Mrs. Cowley  
(For Widows and Orphans of Boston.)
- 16—Highland Reel . . . . O'Keefe  
Maid of the Oaks . . Burgoyne  
(Mr. Williamson's benefit.)



ler Returned," ostensibly written by a lady, although Paine in the *Orrery*, as in the case of the "Medium," attributed the authorship to the Rev. John Murray, and was not contradicted. This comedy was

TRAVELLER RETURNED.

Mr. Rambleton . . . . .	Mr. Harper
Mr. Stanhope . . . . .	Mr. Kenny
Alberto Stanhope . . . . .	Mr. Chambers
Mr. Vansittart . . . . .	Mr. Hughes
Patrick O'Neal . . . . .	Mr. Hamilton
Obadiah . . . . .	Mr. Villiers
Officer . . . . .	Mr. Clarke
Major Camden . . . . .	Mr. S. Powell
Mrs. Montague . . . . .	Mrs. Arnold
Emily Lovegrove . . . . .	Mrs. Hughes
Mrs. Vansittart . . . . .	Mrs. Harper
Bridget . . . . .	Mrs. Chambers
Harriet Montague . . . . .	Mrs. Williamson

played twice in succession, being brought forward for the first time on the 9th of March, and it was finally presented a third time for the benefit of the widows and orphans of Boston on the 13th of May. Intense feeling was excited in behalf of the play and its author in consequence of Mr. Paine's criticism of the comedy in the

*Orrery*. To the ears of a less sensitive age the critique has not a sound of violent fury, and it might well have passed unchallenged, but the author's friends were determined the play should not be immured "in despot cell." Foremost among her champions was the Rev. Mr.

<sup>1</sup> PAINE'S CRITICISM.—(From the *Orrery*.) —On Wednesday and Thursday evening was performed a new comedy entitled the "Traveller Returned." As an American production it met with a very favorable reception. The author, we think, possesses a dramatic talent which is capable of improvement. But experience is necessary to theatrical effect; and in producing it art is equally as essential as genius. The tedium of uninteresting solemnity constitutes the principal defect in the "Traveller Returned." That it has many good scenes cannot be denied, and the second act is undisputably the best in the piece. But the author seems not to be aware that novelty of incident, picturesque situation and brilliancy of dialogue are cardinal requi-

sites in a genteel comedy. We hope the public have not condemned him for substituting broad humor for wit, and dulness for pathos. Long and frequent soliloquies are in comedy highly unnatural; and in the social interviews of polished life pedantry should never intrude. In the construction of his fable the author admits episode, but does not support it; for the principal characters of the underplot are introduced in some of his scenes although not a syllable "is set down for them." To the successful representation of the piece the almost unparalleled exertions of the performers contributed. They seemed inspired by a spirit of emulation which entitled them to the best thanks of the author and the universal applause of the public.

Murray, a fact that explains Paine's imputation of the authorship to that "reverend scribbler and Parson Flummery." To the criticism Mr. Paine appended a long recital of the fable. A wealthy American, Mr. Montague, had long lived abroad, unknown to his family, having separated from his wife on account of her fashionable dissipation. His son he committed to the care of his friend, *Mr. Camden*, with injunctions not to divulge to the boy the secret of his birth, and his daughter *Harriet* grew to womanhood in charge of her mother, who had abandoned the fashionable world, and, confining herself to her library, become a literary recluse. The play began with the return of Mr. Montague during the Revolution, who found his son gallantly serving as a major in the American army. By his intrepidity *Major Camden* had recently saved the life of *Mrs. Montague*, who, to reward her deliverer, made every exertion to bestow her daughter's hand upon him. Fortunately, her heart was prepossessed by *Alberto Stanhope*; and *Major Camden*, finding his addresses coldly received by *Harriet*, was attracted by the engaging modesty of *Miss Emily Lovegrove*, who was living in the same house with her aunt, *Mrs. Montague*. Mr. Montague upon his return had assumed the name of *Rambleton* and, with his servant, *Patrick O'Neal*, taken up his abode at a tavern kept by *Mr. Vansittart*, a Dutch settler.—Through *Patrick*, *Mrs. Vansittart* learned that *Rambleton* was possessed of great wealth in English guineas and crowns, and wishing

## APOLOGY FOR THE AUTHOR.

(Spoken by Mrs. S. Powell.)

Ambitious of that fame which you can give,  
And seeking in your fair award to live,  
Full freighted with apologies I bend,  
Solicitous our author to defend.

Who would not tolerate a female pen?  
Women, perhaps, were born a match for men:  
But natal rights by education cramped,  
The sex's inequality is stamp'd.

Yet sure in this celebrated age design'd,  
To crown the struggles of the opening mind,  
To equal efforts you will point the way,  
Nor e'en the emulative wish betray.

The Author of to-night has aim'd to please

Her budding hopes let no fell mildew seize.  
 'Twere pitiful to blast that early growth,  
 Which may, perchance, produce maturer  
 worth;  
 If she hath err'd her heart is not to blame—  
 'Tis laudable to seek an honest fame;  
 Lur'd by the soothing voice of dulcet praise,  
 Which oft hath beam'd conspicuous in her  
 lays,  
 She mark'd that candor which, embosom'd  
 here,  
 Assumes no aspect stern or brow severe;  
 And fondly thought beneath so mild a sun,  
 Some ripening fruit by culture might be won,  
 Nor dream'd of sable pall, or passing bell,  
 Or screech-owl rancor hooting her death  
 knell,  
 Unconscious of offense no speeches rose,  
 Or open graves her steps to interpose.  
 But ah! alas! the pick-axe was prepar'd,  
 And with the play her bright'ning views in-  
 terr'd!  
 Her comedy, by critic hands inhum'd,  
 Beyond resuscitation was presum'd!  
 And since in despot cell it was immur'd,  
 Ah me! what sorrows hath her heart endur'd.  
 With Orphean lyre 'tis you can charm it  
 thence,  
 And all the vigor of new life dispense;  
 For Pagan bard ne'er issued sweeter strains,  
 Than in the gift of echoing fame remains.  
 Her confidence in you she hath exprest,  
 And your full patronage devoutly blest.  
 Forth from her lips those fervid thanks which  
 flow,  
 With warmth meridian in her bosom glow.  
 And gratitude triumphant in her breast,  
 A coward host of fears hath dispossess'd,  
 And, reassur'd, she will her course pursue,  
 With ample chart provided thus by you.  
 Charybdian gulfs and Scyllian rocks in vain  
 Molest the voyagers whom you sustain.

married. When the criticism and synopsis appeared, "Fair Play" at once rushed into print to defend the comedy, alleging that "the

to do a "jonteele thing" for herself and country she induced her husband to cause a charge of Toryism to be made against her lodger, alleging that he was a British spy. *Mr. Rambleton* was arrested and taken before the Committee of Public Safety, while *Vansittart* and his wife, having plied *Patrick* with liquor, secured the treasure. In order to procure cash for traveling expenses, *Vansittart* disposed of a miniature portrait of *Mrs. Montague*, which *Rambleton* had always carried; but the jeweler, recognizing it as one he had set for *Mr. Montague* many years before, sent it to *Mrs. Montague*, at the same time informing her of the innkeeper's suspicious conduct. Through *Major Camden* the thieves were pursued and the property recovered, *Mr. Rambleton* released, and a happy *denouement* effected, with everybody reconciled or

author of that piece aimed at furnishing it with humor from characters that should not possess uncommon talents of any description, much less that wit which is confessedly rare." The introduction of soliloquies was justified by *Sir Peter Teasle's* in the "School for Scandal" and those in the "Jew." The author also responded, wanting to know which of the characters were without a syllable set down for them. The critic was called invidious, envious and mercenary. But even more silly than the foolish answers to Paine's strictures was the "Apology," spoken by Mrs. S. Powell when the piece was played the third and last time. To all this Paine finally answered: *Nil de mortuis nisi bonum*—"Damn not a play which has gone to that bourne from which no Traveller Returns."

The productions of the season comprised many pieces new to Boston and a few now first made known to the American stage.

## FIRST BOSTON PRODUCTIONS—CASTS.

## BANK NOTE.

Sir Charles Lealie . Mr. Chambers  
Mr. Bloomfield . . Mr. Harper  
Father . . . . . Mr. Kenny  
Lieut. Selby . . . Mr. S. Powell  
Ned Dash . . . . . Mr. Taylor  
Mr. Hale . . . . . Mr. Hughes  
Tim . . . . . Mr. Villiers  
Careful . . . . . Mr. Ashton  
Young Bloomfield . Miss Sully  
Servant . . . . . Mr. Maginnis  
Porter . . . . . Mr. Clarke  
Killeary . . . . . Mr. Williamson  
Lady Supple . . . Mrs. Baker  
Mrs. Bloomfield . Mrs. Arnold  
Miss Emma Hale . Mrs. Chambers  
Sally Flounce . . Mrs. Hughes  
Miss Russell . . Mrs. Williamson

## BETTER LATE THAN NEVER.

Saville . . . . . Mr. Harper  
Flurry . . . . . Mr. Kenny  
Grump . . . . . Mr. Hamilton  
Litigamus . . . Mr. Chambers  
Sir Charles Chouse Mr. S. Powell

Pallet . . . . . Mr. Hughes  
Lawyer's Clerk . Mr. Maginnis  
Augusta . . . . . Mrs. S. Powell  
Mrs. Flurry . . . Mrs. Hughes  
Diary . . . . . Mrs. Chambers

## BOLD STROKE FOR A HUSBAND.

Don Julio . . . . Mr. Chambers  
Don Carlos . . . . Mr. Harper  
Don Caesar . . . . Mr. Hamilton  
Don Vincentio . . Mr. S. Powell  
Don Garcia . . . . Mr. Kenny  
Vasquez . . . . . Mr. Clarke  
Pedro . . . . . Mr. Maginnis  
Sancho . . . . . Mr. Ratcliffe  
Gasper . . . . . Mr. Hughes  
Olivia . . . . . Mrs. S. Powell  
Victoria . . . . . Mrs. Hughes  
Laura . . . . . Miss Green  
Marcella . . . . . Mrs. Pick  
Inis . . . . . Mrs. Ashton  
Minette . . . . . Mrs. Chambers

## BROTHERS.

Sir Benjamin Dove Mr. Hamilton

Belfield . . . . . Mr. Chambers  
Old Belfield . . . Mr. Ashton  
Patterson . . . . . Mr. Kenny  
Francis . . . . . Mr. S. Powell  
Goodwin . . . . . Mr. Hughes  
Phillip . . . . . Mr. Villiers  
Skiff . . . . . Mr. Clarke  
Jonathan . . . . . Mr. Maginnis  
Captain Ironsides . Mr. Harper  
Lady Dove . . . . Mrs. Baker  
Sophia . . . . . Mrs. Harper  
Lucy Waters . . . Miss Green  
Fanny Goodwin . . Mrs. Hughes  
Kitty . . . . . Mrs. Ashton  
Violetta . . . . . Mrs. Arnold

## CONSCIOUS LOVERS.

Young Bevil . . . Mr. Harper  
Cimberton . . . . Mr. Hughes  
Sealand . . . . . Mr. Hamilton  
Myrtle . . . . . Mr. Ashton  
Sir John Bevil . . . Mr. Kenny  
Humphrey . . . . . Mr. Maginnis  
Daniel . . . . . Mr. Villiers  
Tom . . . . . Mr. S. Powell

Those new to America comprised the "Crotchet Lodge," produced later in the season in New York and Philadelphia; "Half an Hour

## FIRST BOSTON PRODUCTIONS—CASTS.

Indiana . . . . . Mrs. S. Powell  
Lucinda . . . . . Mrs. Chambers  
Mrs. Sealand . . . . . Mrs. Baker  
Isabella . . . . . Mrs. Ashton  
Phyllis . . . . . Mrs. Williamson

## CROTCHET LODGE.

Timothy Truncheon . Mr. Harper  
Shinkin ap Lloyd . . Mr. Kenny  
Paddy . . . . . Mr. Hamilton  
Dr. Chimic . . . . . Mr. Clarke  
Walter . . . . . Mr. Ashton  
Boots . . . . . Mr. Maginnis  
Nimble . . . . . Mr. S. Powell  
Miss Crotchet . . . . Mrs. Baker  
Florella . . . . . Mrs. Harper  
Landlady . . . . . Mrs. Hughes  
Maid . . . . . Mrs. Ashton  
Thisbe . . . . . Mrs. Chambers

## CYMON AND SYLVIA.

Cymon . . . . . Mr. Chambers  
Merlin . . . . . Mr. S. Powell  
Denis . . . . . Mr. Hughes  
Damon . . . . . Mr. Kenny  
Dorilas . . . . . Mr. Maginnis  
Linco . . . . . Mr. Harper  
Urganda . . . . . Mrs. Arnold  
Fatima . . . . . Mrs. Chambers  
Shepherdesses . { Mrs. Hughes  
                              Miss Green  
Dorcas . . . . . Mrs. Baker  
 Sylvia . . . . . Mrs. Pick

## FASHIONABLE LOVER.

Lord Aberville . . . Mr. Harper  
Aubrey . . . . . Mr. Williamson  
Mortimer . . . . . Mr. Kenny  
Tyrrell . . . . . Mr. Chambers  
Dr. Druid . . . . . Mr. Hughes  
Napthall . . . . . Mr. Villiers  
Bridgmore . . . . . Mr. Ashton  
Jarvis . . . . . Mr. Maginnis  
La Jeunesse . . . . . Mr. Clarke  
Collin Macleod . . . Mr. Hamilton  
Augusta Aubrey . Mrs. S. Powell  
Mrs. Bridgmore . . Mrs. Baker  
Mrs. Macintosh . . Mrs. Ashton  
Jenny . . . . . Mrs. Pick  
Lucinda . . . . . Mrs. Arnold

## FIRST LOVE.

Lord Sensitive . . Mr. S. Powell  
Sir Miles Mowbray . Mr. Hamilton  
Fred'k Mowbray . Mr. Williamson  
David Mowbray . . Mr. Harper  
Mr. Wrangle . . . . Mr. Ashton  
Billy Bustler . . . Mr. Villiers  
Robin . . . . . Mr. Maginnis  
Lady Ruby . . . . . Mrs. Arnold  
Mrs. Wrangle . . . Mrs. Hughes  
Mrs. Kate . . . . . Mrs. Baker  
Waiting Woman . . Miss Green  
Sabina Rosny . . Mrs. Williamson

## HALF AN HOUR AFTER SUPPER.

Mr. Sturdy . . . . Mr. Hamilton  
Bentley . . . . . Mr. Ashton  
Berry . . . . . Mr. Kenny  
Frank . . . . . Mr. Hughes  
Miss Tabitha . . . Mrs. Baker  
Miss Sukey . . . . Mrs. Arnold  
Miss Elizabeth . . Miss Green  
Nanny . . . . . Mrs. Hughes

## HOB IN THE WELL.

Testy . . . . . Mr. Kenny  
Friendly . . . . . Mr. Chambers  
Old Hob . . . . . Mr. Hamilton  
Dick . . . . . Mr. S. Powell  
Roger . . . . . Mr. Maginnis  
Hob . . . . . Mr. Harper  
Flora . . . . . Mrs. Arnold  
Hob's Mother . . . Mrs. Baker  
Betty . . . . . Mrs. Harper

## JEALOUS WIFE.

Oakly . . . . . Mr. Harper  
Major Oakly . . . Mr. Hamilton  
Rupert . . . . . Mr. Hughes  
Charles Oakly . . . Mr. Ashton  
Lord Trinket . . . Mr. Taylor  
Captain O'Cutter . Mr. Kenny  
Tom . . . . . Mr. Clarke  
John . . . . . Mr. Ratcliffe  
Lady Frelove . . . Mrs. Arnold  
Harriet . . . . . Mrs. Harper  
Toilet . . . . . Miss Green  
Mrs. Oakly . . . Mrs. S. Powell

## LEAR.

Lear . . . . . Mr. Chambers  
Kent . . . . . Mr. Hamilton  
Gloster . . . . . Mr. Kenny  
Bastard . . . . . Mr. Ashton  
Usher . . . . . Mr. S. Powell  
Albany . . . . . Mr. Taylor  
Burgundy . . . . . Mr. Hughes  
Cornwall . . . . . Mr. Sweeney  
Physician . . . . . Mr. Villiers  
Officer . . . . . Mr. Clarke  
Gentleman . . . . Mr. Ratcliffe  
Edgar . . . . . Mr. Harper  
Goneril . . . . . Mrs. Harper  
Regan . . . . . Mrs. Hughes  
Arante . . . . . Mrs. Ashton  
Cordelia . . . . . Mrs. S. Powell

## LOVE IN A CAMP.

Captain Patrick . Mr. Chambers  
Quid . . . . . Mr. Villiers  
Father Luke . . . Mr. Hamilton  
Fehrbellin . . . . Mr. S. Powell  
Olmutz . . . . . Mr. Hughes  
Rupert . . . . . Mr. Kenny  
Darby . . . . . Mr. Harper  
Mabel Flourish . . Mr. Maginnis  
Norah . . . . . Mrs. Pick  
Flora . . . . . Mrs. Williamson

## MAID OF THE OAKS.

Old Groveby . . . Mr. Hughes  
Dupely . . . . . Mr. Chambers  
Oldworth . . . . . Mr. Kenny  
Sir Harry Groveby . Mr. Ashton  
Robin . . . . . Mr. Ratcliffe  
Hurry . . . . . Mr. Villiers  
Maria . . . . . Mrs. Chambers  
Lady Bab . . . Mrs. Williamson

## MOGUL TALE.

Mogul . . . . . Mr. Kenny  
Omar . . . . . Mr. Hamilton  
Eunuch . . . . . Mr. Ashton  
Johnny Atkins . . . Mr. Villiers  
Dr. Gass . . . . . Mr. Hughes  
Fatima . . . . . Mrs. Hughes  
Fanny Atkins . . . Mrs. Baker

After Supper," an interlude from the Haymarket, intended to expose the dangers in the sentimental trash of the circulating libraries; Cum-

## FIRST BOSTON PRODUCTIONS—CASTS.

## MYSTERIES OF THE CASTLE.

Hilario . . . . . Mr. Harper  
 Tractioso . . . . . Mr. Hamilton  
 Count Montini . . . . . Mr. Taylor  
 Montauban . . . . . Mr. Chambers  
 Cloddy . . . . . Mr. Villiers  
 Valoury . . . . . Mr. S. Powell  
 Bernardo . . . . . Mr. Ashton  
 Centinel . . . . . Mr. Clarke  
 Sergeant . . . . . Mr. Maginnis  
 Captain . . . . . Mr. Ratcliffe  
 Carlos . . . . . Mr. Williamson  
 Julia . . . . . Mrs. S. Powell  
 Constantia . . . . . Mrs. Arnold  
 Annette . . . . . Mrs. Williamson  
 Bards . . . . . { Mr. Harper  
                           Mr. Chambers  
                           Mr. Villiers  
                           Mrs. Arnold  
                           Mrs. Chambers  
                           Mrs. Pick

## ORPHEUS.

Orpheus . . . . . Mr. Chambers  
 Old Shepherd . . . . . Mr. Hamilton  
 Rhodope . . . . . Mrs. Arnold

## OSCAR AND MALVINA.

Fingal . . . . . Mr. Hamilton  
 Oscar . . . . . Mr. S. Powell  
 Mervin . . . . . Mr. Harper  
 Draco . . . . . Mr. Taylor  
 Dumoth . . . . . Mr. Ashton  
 Carrol . . . . . Mr. Williamson  
 Farmer . . . . . Mr. Hughes  
 Farmer's Wife . . . . . Mrs. Baker  
 Pedlar . . . . . Mr. Chambers  
 Page . . . . . Miss Sully  
 Shepherd . . . . . Mrs. Pick  
 Shepherdess . . . . . Mrs. Chambers  
 Malvina . . . . . Mrs. Williamson

## OTHELLO.

Othello . . . . . Mr. Williamson  
 Iago . . . . . Mr. Harper  
 Rodrigo . . . . . Mr. Taylor  
 Brabantio . . . . . Mr. Hamilton  
 Duke . . . . . Mr. Hughes  
 Ludovico . . . . . Mr. Ashton

Montano . . . . . Mr. Kenny  
 Gratiano . . . . . Mr. Villiers  
 Emilia . . . . . Mrs. Hughes  
 Desdemona . . . . . Mrs. S. Powell

## PEEP BEHIND THE CURTAIN.

Glib . . . . . Mr. Harper  
 Sir Toby Fuz . . . . . Mr. Hughes  
 Sir Macron Virtu . . . . . Mr. S. Powell  
 Patent . . . . . Mr. Kenny  
 Hopkins . . . . . Mr. Maginnis  
 Saunders . . . . . Mr. Clarke  
 Wilson . . . . . Mr. Ashton  
 Mervyn . . . . . Mr. Ratcliffe  
 Lady Fuz . . . . . Mrs. Baker  
 Miss Fuz . . . . . Mrs. Harper

## RECESS.

Don Carlos . . . . . Mr. Williamson  
 Don Gusman . . . . . Mr. Hamilton  
 Don Ferdinand . . . . . Mr. Chambers  
 Don Pedro . . . . . Mr. S. Powell  
 Lazarillo . . . . . Mr. Villiers  
 Octavio . . . . . Mr. Ashton  
 Officer . . . . . Mr. Kenny  
 Alguazil . . . . . Mr. Maginnis  
 Lopez . . . . . Mr. Ratcliffe  
 Muskato . . . . . Mr. Harper  
 Donna Aurora . . . . . Mrs. S. Powell  
 Donna Marcella . . . . . Mrs. Harper  
 Leonorda . . . . . Mrs. Chambers  
 Beatrice . . . . . Mrs. Williamson

## SEDUCTION.

Lord Morden . . . . . Mr. Chambers  
 Gabriel . . . . . Mr. S. Powell  
 General Burland . . . . . Mr. Ashton  
 Lapelle . . . . . Mr. Kenny  
 Bailiff . . . . . Mr. Clarke  
 Constable . . . . . Mr. Maginnis  
 Servant . . . . . Mr. Ratcliffe  
 Sir Fred'k Fashion . . . . . Mr. Harper  
 Mrs. Modely . . . . . Mrs. Arnold  
 Harriet . . . . . Mrs. Harper  
 Emily . . . . . Mrs. Chambers  
 Mrs. Pinup . . . . . Mrs. Ashton  
 Lady Morden . . . . . Mrs. S. Powell

## SICILIAN ROMANCE.

Ferrand . . . . . Mr. S. Powell  
 Liador . . . . . Mr. Chambers  
 Martin . . . . . Mr. Harper  
 Don Lope . . . . . Mr. Hughes  
 Prior . . . . . Mr. Ashton  
 Sancho . . . . . Mr. Ratcliffe  
 Vincent . . . . . Mr. Maginnis  
 Jacques . . . . . Mr. Clarke  
 Gerbin . . . . . Mr. Villiers  
 Marchioness . . . . . Mrs. S. Powell  
 Alinda . . . . . Mrs. Arnold  
 Clara . . . . . Mrs. Chambers  
 Julia . . . . . A Boston Lady

## WITCHES.

Harlequin . . . . . Mr. Clarke  
 Pantaloon . . . . . Mr. Hughes  
 Clown . . . . . Mr. Maginnis  
 Lamplighter . . . . . Mr. Chambers  
 Lover . . . . . Mr. Taylor  
 First Witch . . . . . Mrs. Pick  
 Second Witch . . . . . Mrs. Chambers  
 Third Witch . . . . . Mr. Hamilton  
 Fourth Witch . . . . . Miss Green  
 Hecate . . . . . Mr. Harper  
 Genius . . . . . Mrs. Arnold  
 Pantalina . . . . . Mrs. Baker  
 Nurse . . . . . Mrs. Ashton  
 Fairy . . . . . Miss Sully  
 Columbine . . . . . Mrs. Harper

## WORLD IN A VILLAGE.

Dr. Grigsby . . . . . Mr. Chambers  
 Sir Harry Check . . . . . Mr. Harper  
 Charles Willows . . . . . Mr. Taylor  
 William Bellevue . . . . . Mr. S. Powell  
 Jollyboy . . . . . Mr. Kenny  
 Capt. Mullinahack . . . . . Mr. Hamilton  
 Albert . . . . . Mr. Ashton  
 Willows . . . . . Mr. Villiers  
 Capt. Van Sluesin . . . . . Mr. Clarke  
 Hedgeworth . . . . . Mr. Ratcliffe  
 Briers . . . . . Mr. Sweeney  
 Edward Bellevue . . . . . Miss Sully  
 Mrs. Bellevue . . . . . Mrs. Arnold  
 Mrs. Allbut . . . . . Mrs. Baker  
 Maria . . . . . Mrs. Chambers  
 Margery . . . . . Mrs. Hughes  
 Louisa . . . . . Mrs. S. Powell

berland's "First Love," also produced in New York and Philadelphia later in the season, but called "Little Pickle" in the Boston bills; Burgoyne's "Maid of the Oaks," which anticipated the Philadelphia production by a week; "Mysteries of the Castle," a gallery piece originally acted at Covent Garden; and "A Peep Behind the Curtain," one of Garrick's most successful farces, into the second act of which was introduced the burletta of "Orpheus," of which Barthelomon was the composer. I have given full casts of all these, including the pieces long familiar in other cities, but only now brought forward for the first

## THIRD BOSTON SEASON—INCOMPLETE CASTS.

## AGREEABLE SURPRISE.

Compton . . . . Mr. Chambers  
Eugene . . . . . Mr. Harper  
Chicane . . . . . Mr. Hughes  
Lingo . . . . . Mr. Villiers  
Laura . . . . . Mrs. Pick  
Cowslip . . . . Mrs. Williamson

## ALL THE WORLD'S A STAGE.

Charles Stanley . . Mr. Taylor  
Harry Stukely . . . Mr. Ashton  
Diggory . . . . . Mr. Villiers  
Kitty Sprightly . . Mrs. Hughes

## CHILD OF NATURE.

Marquis . . . . Mr. Williamson  
Murcia . . . . . Mr. Hamilton  
Marchioness . . . Mrs. Arnold  
Amanthis . . . Mrs. Williamson

## CHILDREN IN THE WOOD.

Walter . . . . . Mr. Chambers  
Apathy . . . . . Mr. Villiers  
Lord Alford . . . Mr. Harper  
Lady Alford . . . Mrs. Arnold  
Josephine . . . Mrs. Williamson

## DEUCE IS IN HIM.

Dr. Prattle . . . . Mr. Harper  
Bell . . . . . Miss Green  
Florival . . . . Mrs. Hughes

## DEVIL TO PAY.

Sir John Loverule, Mr. Chambers  
Jobson . . . . . Mr. Harper  
Neil . . . . . Mrs. Chambers

## EVERY ONE HAS HIS FAULT.

Sir Robert Ramble, Mr. Chambers  
Lord Norland . . . Mr. Kenny  
Edward . . . . . Miss Sully  
Placid . . . . . Mr. Hamilton  
Irwin . . . . . Mr. S. Powell  
Lady Eleanor . . Mrs. S. Powell  
Mrs. Placid . . . Mrs. Harper  
Miss Wooburn . . Mrs. Hughes

## FARMER.

Farmer Blackberry, Mr. Hamilton  
Capt. Valentine . . Mr. Harper  
Molly Maybush . . Mrs. Pick  
Betty Blackberry, Mrs. Chambers

## FARM HOUSE.

Freehold . . . . Mr. Hamilton  
Shacklefigure . . Mr. Hughes  
Modely . . . . . Mr. Chambers  
Flora . . . . . Mrs. Pick  
Aura . . . . . Mrs. Williamson

## FOUNDLING.

Sir Chas. Raymond, Mr. Hamilton  
Young Belmont . Mr. Chambers  
Faddle . . . . . Mr. S. Powell  
Fidella . . . . . Mrs. Harper

## GAMESTER.

Beverly . . . . Mr. Williamson  
Stukely . . . . . Mr. Harper

## GEORGE BARNWELL.

Millwood . . . Mrs. S. Powell

## HIGHLAND REEL.

Shelty . . . . . Mr. Harper  
Sandy . . . . . Mr. Chambers  
Charley . . . . Mr. Villiers  
McGilpin . . . Mr. Hughes  
Jenny . . . . . Mrs. Pick  
Moggy . . . . Mrs. Williamson

## HIGH LIFE BELOW STAIRS.

Lovel . . . . . Mr. Harper  
Kitty . . . . . Mrs. Harper  
Lady Charlotte . Mrs. Hughes  
Lady Bab . . . . Miss Green

## JEW.

Sheva . . . . . Mr. Williamson  
Eliza Ratcliffe . . Mrs. Arnold  
Mrs. Ratcliffe . . Mrs. Harper

## LOVE IN A VILLAGE.

Young Meadows . Mr. Chambers  
Woodcock . . . Mr. Hamilton  
Hodge . . . . . Mr. Villiers  
Hawthorn . . . Mr. Harper  
Rosetta . . . . Mrs. Arnold

## LYING VALET.

Sharp . . . . . Mr. Harper  
Kitty Pry . . . Mrs. Chambers

## MIDAS.

Midas . . . . . Mr. Hamilton  
Sileo . . . . . Mr. Harper

time in Boston. The rest of the casts, those of the productions already known to Boston theatre-goers, will be found sufficiently complete to cover the parts played during the season by the important acquisitions—Mr. and Mrs. Williamson, Mr. and Mrs. Chambers, Mr. Hamilton, Mrs. Pick and Mrs. Arnold—together with the important roles accorded to the old members of the company. The season was not remarkable for incident. When the benefit of Mr. Villiers, “our favorite son of Momus,” was announced, it was said that he had intended producing a piece of his own on that occasion, but “the present

## THIRD BOSTON SEASON—INCOMPLETE CASTS.

Jupiter . . . . . Mr. Hughes  
 Apollo . . . . . Mr. Chambers  
 Momus . . . . . Mr. Villiers  
 Juno . . . . . Mrs. Chambers  
 Minerva . . . . . Mrs. Harper  
 Venus . . . . . Miss Green  
 Daphne . . . . . Mrs. Arnold  
 Nysa . . . . . Mrs. Pick

## MOCK DOCTOR.

Gregory . . . . . Mr. Clarke  
 Charlotte . . . . . Mrs. Harper

## MOUNTAINEERS.

Kilmallock . . . . . Mr. Hamilton  
 Zorayda . . . . . Mrs. Arnold  
 Agoes . . . . . Mrs. Williamson

## NO SONG NO SUPPER.

Crop . . . . . Mr. Hamilton  
 Endless . . . . . Mr. Taylor  
 Robin . . . . . Mr. Harper  
 Dorothy . . . . . Mrs. Pick  
 Margaretta . . . . . Mrs. Williamson

## OLD SOLDIER.

Lucas . . . . . Mr. Chambers  
 Flora . . . . . Mrs. Pick  
 Colette . . . . . Mrs. Arnold

## POOR SOLDIER.

Patrick . . . . . Mrs. Pick  
 Darby . . . . . Mr. Harper  
 Bagatelle . . . . . Mr. Hamilton

Norah . . . . . Mrs. Chambers  
 Kathleen . . . . . Mrs. Williamson

## PRISONER AT LARGE.

Trap . . . . . Ma Sweeney  
 Muns . . . . . Mr. Harper  
 Adelaide . . . . . Mrs. Chambers  
 Mary . . . . . Mrs. Pick  
 Rachel . . . . . Mrs. Williamson

## PRIZE.

Lenitive . . . . . Mr. Chambers  
 Caroline . . . . . Mrs. Arnold

## ROMEO AND JULIET.

Romeo . . . . . Mr. Harper  
 Mercutio . . . . . Mr. S. Powell

## ROMP.

Watty Cockney . . . . . Mr. Chambers  
 Miss La Blond . . . . . Miss Green  
 Priscilla . . . . . Mrs. Williamson

## ROSINA.

Belville . . . . . Mr. Chambers  
 Rustic . . . . . Mr. Hamilton  
 William . . . . . Mr. Williamson  
 Rosina . . . . . Mrs. Arnold

## SHE STOOFS TO CONQUER.

Young Marlow . . . . . Mr. Williamson  
 Tony Lumpkin . . . . . Mr. Harper  
 Miss Neville . . . . . Miss Green  
 Mrs. Hardcastle . . . . . Mrs. Harper

## SPOILED CHILD.

Little Pickle . . . . . Mrs. Williamson  
 Tag . . . . . Mr. Chambers

## TRUE-BORN IRISHMAN.

O'Dogherty . . . . . Mr. Hamilton  
 Mushroom . . . . . Mr. Harper  
 Mrs. Diggerty . . . . . Mrs. Harper  
 Lady Kinnegad . . . . . Mrs. Hughes  
 Lady Bab Frightful . . . . . Mrs. Baker

## VILLAGE LAWYER.

Scout . . . . . Mr. Taylor  
 Snarl . . . . . Mr. Hughes  
 Sheepface . . . . . Mr. Villiers  
 Mrs. Scout . . . . . Mrs. Baker  
 Kitty . . . . . Mrs. Pick

## VIRGIN UNMASKED.

Coupee . . . . . Mr. Taylor  
 Quaver . . . . . Mr. Chambers  
 Lucy . . . . . Mrs. Williamson

## WILD OATS.

Sir George Thunder, Mr. Hamilton  
 Rover . . . . . Mr. Harper  
 John Dory . . . . . Mr. Kenny  
 Ephraim Smooth . . . . . Mr. Chambers  
 Lady Amarath . . . . . Mrs. Harper

## WRANGLING LOVERS.

Don Carlos . . . . . Mr. S. Powell  
 Leonora . . . . . Mrs. Harper



state of the company precludes its exhibition." Mr. Williamson wrote a prologue for Villiers' benefit and one also to introduce the young lady who played *Julia* in the "Sicilian Romance" on the 20th of April, the *debutante* being a protege of Mrs. Williamson. The only actor who gave offense during the season was Mr. Taylor. On

WILLIAMSON'S PROLOGUE.

(Spoken by Mrs. Williamson.)

Bless me! What, here again? Well, this  
is clever;  
Our lucky barque makes frequent trips, and  
never  
Returns to port unfreighted with your favor.  
Our little Jabal sees with pride to-night  
How well you're stow'd—I think you're  
pretty tight!  
So kindly pack'd together, I dare say  
Not one ill natur'd thought can here fetch  
way;  
Though candor, taste and judgment who have  
come  
As cabin passengers have always room.  
Small tho' our barque, 'tis yet well built  
and sound;  
No fears that she will ever run aground!  
The owners, too—too spirited to shrink,—  
Will never see their gallant vessel sink;  
If, with a pilot's care, in the command,  
Our captain steers her with an artist's hand.  
That hope's our venture; boldly we em-  
bark it;  
Nor wish to seek or find a better market.  
To-night one novel article's on board—  
A sample merely—drawn from nature's hoard.  
A native young adventurer comes forth;  
The growth is genuine—you must rate its  
worth.  
The tender plant puts forth its trembling  
leaves,  
E'en shrinking from the favor it receives;

New to the art, a stranger to its laws,  
I come, a suppliant in my sex's cause!  
Come, do now be good-humor'd,—'tis by half  
More pain to you, I'm sure, to frown than  
laugh.

I found that secret out as, in your eyes,  
I've marked the beams of genuine pleasure  
rise!

To our young friend within shall I impart  
This clue—this master key to gain the heart?  
To nature true your judgment can't be fickle,  
You'll raise, perhaps, another *Little Pickle*;  
Grateful as in the first and all your own,  
Nurs'd, rear'd and tutor'd by your smiles  
alone.

Candor and critic taste have kindly view'd  
The first expansion of the opening bud;  
And thro' the o'erwhelming blush—the stifled  
power,

Augur'd the future harvest's ripen'd store.  
Merit is ever modest—to be led,  
Like your own Independence, from its shade,  
Requires a fostering art, a guardian arm,  
To shield the growth from each insidious  
harm.

So worth expands, and so your freedom grew;  
And such your glorious Leader prov'd to you.  
With watchful care, with patient toil, he  
rear'd

The healthful plant; and as he watch'd, he  
cheer'd

The rapid growth, till nations saw it rise,  
A solid column, tow'ring to the skies!

Oh! be to merit, opening to your view,  
What nature was to man—and Washington  
to you.

the 23d of March he inserted an apology, under the advertisements of the day, regretting that his conduct on the previous Friday evening had been construed into an intention to insult the audience, and asking forgiveness on the ground that it was an accidental error. When the theatre closed with Mr. Williamson's benefit, Mr. Harper in a graceful speech took leave of the public as acting manager, and Mr. Williamson announced his appointment to the management.

The retiring members of the company were Mr. and Mrs. S. Powell, who joined Charles S. Powell's forces at the new Boston Haymarket; Mr. and Mrs. Chambers, who together with Miss Sully became the theatrical features of Rickett's Circus; Mr. and Mrs. Hughes, Mr. Taylor, Mr. Maginnis, Mrs. Pick and Mrs. Arnold, besides Mr. and Mrs. Harper. A summer campaign in Rhode Island intervened under Mr. Harper's management, the company being the same as at the Boston Theatre, with the exception of Mr. and Mrs. Williamson and Mrs. Arnold. Mr. Williamson was busy organizing his forces for the next season, and visited New York and Philadelphia to secure players. Mrs. Arnold gave concerts at Portsmouth, N. H., and other New England towns during the summer, assisted by her daughter, Miss Arnold. As Miss Arnold after this year was in charge of Mr. and Mrs. Tubbs, the inference is a natural one that the grandmother of Edgar Allan Poe became the wife of Tubbs, a strolling player.

## CHAPTER XVI.

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### NEW HAY AT THE OLD MARKET.

RETURN OF THE OLD AMERICAN COMPANY TO NEW YORK—INTRODUCTION OF THE NEW PLAYERS—PRODUCTIONS OF THE SEASON—"THE ARCHERS"—DUNLAP ENTERS THE MANAGEMENT—MANAGERIAL QUARRELS—MRS. HALLAM'S RETIREMENT—"MOHAWKS."

AFTER the return of the Old American Company from Boston to New York little time was lost in beginning the season. All the recent acquisitions who had been introduced to the American public at the Boston Theatre were now brought forward in New York, and the season was the most brilliant that had ever been known in the old theatre in John Street. The pieces chosen for the opening night were the "Provoked Husband" and the "Spoiled Child." In the former Johnson as *Sir Francis Wronghead*, Jefferson as *Squire Richard*, Tyler as *Manly*, Mrs. Tyler as *Lady Grace*, Mrs. Brett as *Lady Wronghead*, and Mrs. Johnson as *Lady Townly* made their first appearance in New York. Jefferson also played *Tag* and Mrs. Brett *Miss Pickle* in the afterpiece. On the second night Miss Broadhurst appeared for the first time on the New York stage as *Yarico*, and Miss Arabella Brett made her first appearance on any stage as *Narcissa* in "Inkle and Yarico." Miss Arabella Brett, who had accompanied her mother to America, was, according to Dunlap, a child in years, but a

woman in appearance. She was devoid of personal beauty, but possessed a powerful voice, and achieved marked success as a singer. Apart from the introduction of these important players to the New York audience, the only noteworthy *debut* was that of John Hogg, who made his first appearance on the 30th of March as *Violet* in the "Mountaineers." Mr. Hogg's *debut*, apparently, was unsatisfactory, for he was not seen again during the season. He was a good-looking young man, diffident and easily disconcerted. His forte was comic old men. In serious parts he often forgot his lines and sometimes was unable to proceed. Mr. Hogg had married Ann Storer, who had been the first Mrs. Henry, and who subsequently shared his distinction on the New York stage. After the first night this season the younger Hallam played *Violet* in the "Mountaineers." Mr. and Mrs. Cleveland made their New York entrance in "Mahomet" on the 13th of February. The produc-

LIST OF PERFORMANCES.

1796.  
Feb. 10—Provoked Husband . . Vanbrugh  
Spoiled Child . . . . Bickerstaff  
12—Inkle and Yarico . . Colman, Jr  
Guardian . . . . . Garrick  
13—Mahomet . . . . . Miller  
15—Surrender of Calais . Colman, Jr  
Midnight Hour . . Mrs. Inchbald  
17—Earl of Essex . . . . . Jones  
Rosina . . . . . Mrs. Brooke  
19—I'll Tell You What . Mrs. Inchbald  
Children in the Wood . . Morton  
22—School for Soldiers . . . Henry  
Two Philosophers.  
Purse . . . . . Cross  
24—Deserted Daughter . . . Holcroft  
Padlock . . . . . Bickerstaff  
26—Robin Hood . . . . . MacNally  
Irish Widow . . . . . Garrick  
27—Bold Stroke for a Husband  
Mrs. Cowley  
Don Juan.  
29—Carmelite . . . . . Cumberland  
Sultan . . . . . Bickerstaff  
March 2—Deserted Daughter.  
Highland Reel . . . . O'Keefe  
4—Wheel of Fortune . Cumberland  
Spoiled Child.  
5—Inconstant . . . . . Farquhar  
Bird Catcher.  
Harlequin Gardener.  
7—Wheel of Fortune.  
Flitch of Bacon . . . . . Bate  
9—Deserted Daughter.  
Agreeable Surprise . . . O'Keefe  
11—Young Quaker . . . . O'Keefe  
No Song No Supper . . . Hoare  
14—School for Scandal . . Sheridan  
Quaker . . . . . Dibdin  
16—Deserted Daughter.  
Poor Vulcan . . . . . Dibdin

- Mar. 18—Know Your Own Mind . Murphy  
Cooper.  
No Song No Supper.  
21—Jew . . . . . Cumberland  
Children in the Wood.  
23—Clandestine Marriage  
Garrick and Colman  
Midnight Hour.  
26—Jane Shore . . . . . Rowe  
Whims of Galatea.  
28—Haunted Tower . . . . . Cobb  
Lyar . . . . . Foote  
30—Mountaineers . . . . . Colman, Jr  
Irish Widow.
- April 1—Belle's Stratagem . . Mrs. Cowley  
Florizel and Perdita . . Shakspeare  
4—Mountaineers.  
Romp . . . . . Bickerstaff  
6—Alexander the Great . . . . Lee  
Whims of Galatea.  
Rosina.  
8—Mountaineers.  
Bon Ton . . . . . Garrick  
9—Mountaineers.  
Le Foret Noire.  
11—Maid of the Mill . . Bickerstaff  
Tempest . . . . . Dryden  
13—Deserted Daughter.  
Milliners.  
Purse.  
15—Mountaineers.  
Busybody . . . . . Mrs. Centlivre  
18—Archers . . . . . Dunlap  
Edgar and Emmeline  
Hawkesworth  
20—Macbeth . . . . . Shakspeare  
Deserter . . . . . Dibdin  
21—Children in the Wood.  
Two Hunters.  
Enraged Musicians . Francisquy  
(Mrs. Val's benefit.)  
22—Archers.  
Critic . . . . . Sheridan  
25—Romeo and Juliet . . Shakspeare  
Three Weeks After Marriage  
Murphy  
(Mrs. Hallam's benefit.)

tions of the season show little in the way of novelty, the only piece of American origin, aside from two or three pantomimes, being Dunlap's "Archers." What, however, was in itself a novelty was an agreement with Hallam and Hodgkinson by which Dunlap became an associate manager of the Old American Company. The suggestion came from Hodgkinson, Dunlap being allured by the temptation of having the sole control of the pieces produced, including the power to bring forward his own. Hodgkinson's suggestion was made on the 19th of March, while Dunlap's opera was in preparation. Hallam's concurrence was obtained in April. Immediately after the production of the "Archers," Dunlap met the two managers for the purpose of signing the Articles of Agreement. At this meeting Hallam began to raise difficulties, claiming that, Hodgkinson and Dunlap being a majority, he would be bound by

their acts. To this it was answered that, his property being equal to that of the other two, his voice in all matters relating to the property would be equal to both his colleagues. Still Hallam declined to sign, but finally, on the 1st of May, he unbosomed his grievances to Dunlap. These, of course, consisted mainly in Hodgkinson's usurpation of power and of parts, Hallam being deprived of his authority in the theatre and of the roles that still gave him consequence with the public, while Mrs. Hallam was not only aggrieved and misrepresented, but the parts in which she was most acceptable were given to others. Hodgkinson, on the other hand, ridiculed Hallam's wish to keep the parts, but finally, through Dunlap's mediation, the characters that Hodgkinson claimed and Hallam refused to yield were reduced to four—*Orestes*, *Ranger*, *Hamlet* and *Benedick*. Why *Orestes* and *Ranger* should have

- April 27—Roman Father . . . Whitehead  
 Sicilian Romance . . . Siddons  
 (Mrs. Cleveland's benefit.)  
 29—As You Like It . . . Shakspeare  
 Poor Soldier . . . O'Keefe  
 (Mr. King's benefit.)  
 May 3—Every One Has His Fault  
 Mrs. Inchbald  
 American Heroine.  
 (Mad. Gardie's benefit.)  
 4—School for Greybeards  
 Mrs. Cowley  
 Prisoner . . . Rose  
 (Miss Broadhurst's benefit.)  
 6—Speculation . . . Reynolds  
 (Mrs. Hodgkinson's benefit.)  
 9—Werter and Charlotte . Reynolds  
 Slaves in Algiers . Mrs. Rowson  
 11—Mountaineers.  
 Crotchet Lodge . . . Hurlstone  
 (Mr. Woolls' benefit.)  
 13—Masked Apparition . . . Cross  
 Highland Reel.  
 Man and Wife . . . Colman  
 (Mr. Hallam, Jr.'s, benefit.)  
 18—Tancred and Sigismunda, Thomson  
 Old Man Grown Young  
 Francisquy  
 Two Misers . . . O'Hara  
 (Mr. Tyler's benefit.)  
 20—First Love . . . Cumberland  
 Auld Robin Gray . . . Arnold  
 Thomas and Sally . . Bickerstaff  
 (Mrs. Johnson's benefit.)  
 23—Speculation.  
 Adopted Child . . . Birch  
 (Mr. Jefferson's benefit.)  
 25—Earl of Warwick . . . Franklin  
 Poor Soldier.  
 (Mrs. Melmoth's benefit.)  
 30—Much Ado About Nothing  
 Shakspeare  
 My Grandmother . . . Hoare  
 (Mr. Hodgkinson's benefit.)  
 June 3—Child of Nature . Mrs. Inchbald  
 Son-in-Law . . . O'Keefe  
 (Mr. and Mrs. Tyler's benefit.)

- June 6—Road to Ruin . . . . . Holcroft  
 Adopted Child.  
 (Mr. Faulkner's benefit.)  
 8—Love Makes a Man . . . . . Cibber  
 Independence of America.  
 (Mr. Cleveland's benefit.)  
 11—Hamlet . . . . . Shakspeare  
 Prisoner at Large . . . . . O'Keefe  
 (Mr. King's benefit.)  
 13—Better Late Than Never . Andrews  
 Farmer . . . . . O'Keefe  
 (Mr. Johnson's benefit.)  
 15—Lear . . . . . Shakspeare  
 Robinson Crusoe . . . . . Sheridan  
 (Mr. Francisquy's benefit.)  
 17—He Would Be a Soldier . . Pilon  
 Two Philosophers.  
 Children in the Wood.  
 (Mr. Hallam's benefit.)  
 20—Wild Oats . . . . . O'Keefe  
 Love in a Camp . . . . . O'Keefe  
 (Durang and Lee's benefit.)  
 22—As You Like It.  
 Adopted Child.  
 (Gill, Vincent, Handasy, Munto and Master  
 Stockwell's benefit.)  
 25—Inkle and Yarico.  
 Catharine and Petruchio, Shakspeare  
 (Miss Brett and Miss Harding's benefit.)

been in dispute it is difficult to understand, as neither the "Distressed Mother" nor "Suspicious Husband" was a necessary part of the repertoire. This, in fact, reduced the parts in dispute to two, which were divided between the disputants, Hodgkinson bringing out "Much Ado About Nothing" for his benefit on the 30th of May, and Hallam appearing as *Hamlet* for King's benefit on the 11th of June. While the dispute was in progress Hodgkinson swore he would have the parts or not play, notwithstanding he had just bound himself to the new purchaser of a part of the property,

while Hallam expressed as much surprise at Hodgkinson's demand as if his associate had claimed his tables and chairs.

When the season opened on the 10th of February Mr. Hodgkinson delivered an introductory <sup>1</sup>address written by William Miln, a

<sup>1</sup> OPENING ADDRESS.

The wandering traveler, compell'd to  
 roam,  
 Is not more pleas'd to reach his native home  
 Than we our patrons thus again to meet,  
 Whom here with joy and gratitude we greet;  
 So long an absence with regret we mourn,  
 Respect alone prevented our return;

While dire calamity oppress'd the town,  
 And death wore terror's most distressing  
 frown;  
 We view'd its sorrows stung with poignant  
 grief,  
 Pitied, alas! but could not send relief.  
 Enough!—o'er such a scene we draw a veil,  
 Reflection shudders at the horrid tale.  
 See rosy health, array'd in smiles, appears,

friend of Hodgkinson. "It was commonplace in the serious and silly in the attempted comic parts," Dunlap says of it, and there is no occasion to challenge his judgment.

Dunlap's opera, "The Archers," produced on the 18th of April, was the only ambitious attempt at a native production during the season. The music was by Carr and, according to Dunlap, "was

Blooms on each cheek and dissipates our  
fears,  
Bids mirth and cheerfulness resume their  
sway,  
And ev'ry muse her ev'ry charm display.  
We joyfully obey—for you again  
We tune the lyre and wake the swelling strain.  
Your favor to deserve we long have tried—  
That we have gain'd it is our greatest pride.  
Friends we have met in ev'ry port, 'tis true,  
But our sheet anchor rests secure with you.  
Of our desire to please behold the fruits—  
From distant lands we bring you new recruits,  
Whose various merits will conspicuous shine,  
Warm'd by the influence of your smile benign.  
With you sit plenty, riches, mirth and pleas-  
ure—  
Your kind applause is true theatric treasure;  
With your assistance soon we'll cut a dash  
In our new house—we only want more cash.  
Poetic merit, too, your smiles can raise.  
And fan the spark of genius to a blaze;  
While giddy fashion's nursery of satire  
Shall find the comic muse in richest matter;  
Folly and fashion are theatric game,  
And we at manners, not at men, take aim.  
We claim a right to hunt pit, box and lobby,  
Where Uncle Toby-like each rides his hobby;  
Hence will we ferret wittings, beaux and fops,  
Who, though no conjurors, perhaps are crops.  
And you, ye belles, I vow you must not frown  
Should we attack cap, petticoat and gown—  
In days of yore hips were not so disgraced;  
Six yards of hoop encircl'd beauty's waist.

Stiff stays, tight-lac'd, like sugar loaf in-  
verted,  
Show'd that the body was not quite deserted.  
Two ladies then, of consequence, when drest,  
Requir'd twelve yards, at least, to walk  
abreast;  
Could Miss' grandmama rise from her grave,  
'Twere droll to see how Miss and she'd  
behave;  
"Why Nancy, child, Lord bless me, where's  
your body?  
Mercy upon us—what a hoddody-doddy!"  
"La, grandmama, don't be in such a passion,  
To look like nobody is all the fashion."  
"The girl's stark mad—why, Nancy, where's  
your waist?"  
"Up here, grandma—to wear it high's the  
taste."  
"If it grows higher, child, as you grow older,  
In half a year 'twill be above the shoulder."  
"No fear of that, grandma, for you will see  
It falls next year an inch below the knee;  
I dearly love extremes—oh! what a treat  
'Twould be to wear one's waist about one's  
feet."  
Pardon the bold digression, oh! ye fair:  
Nature has form'd you with peculiar care;  
Wisdom and wit with beauty have combin'd  
To grace your person and adorn your mind;  
And though the whims of fashion, for a day,  
May loveliness in folly's garb display,  
The charm soon breaks—detraction rails in  
vain—  
Beauty triumphant is itself again.



pleasing and well got up." Hodgkinson and Mrs. Melmoth, according to the same authority, were forcible, and the comic parts told

#### ARCHERS.

William Tell . . . . .	Mr. Hodgkinson
Walter Furst . . . . .	Mr. Johnson
Arnold Melchthal . . . . .	Mr. Tyler
Werner Staffach . . . . .	Mr. Hallam, Jr
Gestler . . . . .	Mr. Cleveland
Burgomaster . . . . .	Mr. Prigmore
Lieutenant . . . . .	Mr. Jefferson
Leopold . . . . .	Mr. King
Conrad . . . . .	Mr. Hallam
Portia . . . . .	Mr. Melmoth
Rhodolpha . . . . .	Miss Broadhurst
Cicely . . . . .	Mrs. Hodgkinson

well with Hallam and Mrs. Hodgkinson, "although *Conrad* ought to have been given to Jefferson." The last suggestion was probably a late after-thought with Dunlap. The author, in his later character of historian, says the piece was received with applause, repeatedly played and immediately

printed. It was played twice and printed. The music, unfortunately, is lost. For this loss the book is no compensation.

During the season a part of the Boston repertory was played in New York with casts modified by the exigencies of the company.

#### CONTRASTED CASTS—NEW YORK AND BOSTON.

##### *Alexander the Great.*

	New York.	Boston.
Thesalus . . .	Mr. Woolls .	Mr. Ashton
Perdiccas . . .	Mr. Durang .	Mr. Kenny
Eumenes . . .	Mr. Munto .	Mr. Woolls
Clytus . . . .	Mr. Hallam .	Mr. Hamilton
Roxana . . . .	Mrs. Melmoth.	Mrs. S. Powell

##### *Bon Ton.*

Sir John Trotley.	Mr. Prigmore .	Mr. Hamilton
Lord Minikin .	Mr. Cleveland .	Mr. S. Powell
Colonel Tivy . .	Mr. King . . .	Mr. Cleveland
Davy . . . . .	Mr. Jefferson .	Mr. Villiers
Gymp . . . . .	Mrs. Munto . .	Mrs. King
Miss Tittup . .	Mrs. Johnson .	Mrs. S. Powell

##### *Children in the Wood.*

Gabriel . . . .	Mr. Jefferson .	Mr. Martin
Lady Alford . .	Mrs. Melmoth .	Mrs. Johnson

##### *Clandestine Marriage.*

Sterling . . . .	Mr. Johnson . .	Mr. Hamilton
Canton . . . .	Mr. Roberts . .	Mr. Martin
Trueman . . . .	Mr. Munto . . .	Mr. Tompkins
Traverse . . . .	Mr. Tompkins .	Mr. Durang
Lovewell . . . .	Mr. Hodgkinson.	Mr. Harper
Fanny . . . . .	Mrs. Johnson .	Mrs. S. Powell

##### *Critic.*

	New York.	Boston.
Sir Fretful . . .	Mr. Prigmore .	Mr. Hamilton
Hatton . . . .	Mr. McKenzie .	Mr. Ashton
Whiskerandos .	Mr. Hallam, Jr.	Mr. Prigmore

##### *Deserted Daughter.*

Lenox . . . . .	Mr. King . . .	Mr. Harper
Grime . . . . .	Mr. Jefferson .	Mr. Johnson
Donald . . . .	Mr. Johnson .	Mr. Hamilton
Lady Ann . . .	Mrs. Melmoth .	Mrs. S. Powell

##### *Don Juan.*

Scaramouch . .	Mr. Jefferson .	Mr. Prigmore
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##### *Flitch of Bacon.*

Tipple . . . . .	Mr. Jefferson .	Mr. Prigmore
Benbow . . . .	Mr. Johnson .	Mr. Ashton
Maj. Benbow . .	Mr. Prigmore .	Mr. Hamilton
Kilderkin . . .	Mr. Woolls . .	Mr. Kenny
Eliza . . . . .	Miss Broadhurst.	Mrs. Hodgkinson

##### *Florisel and Perdita.*

Polixenes . . .	Mr. King . . .	Mr. Hamilton
Camillo . . . .	Mr. Munto . .	Mr. Kenny
Mopsa . . . . .	Mrs. Munto . .	Mrs. Brett
Dorcas . . . .	Mrs. Brett . .	Mrs. King

These changes are interesting in showing the progress of the recent acquisitions, especially Mrs. Johnson and Mr. Jefferson. Among the

CONTRASTED CASTS—NEW YORK AND BOSTON.

<i>Harlequin Gardener.</i>	<i>New York.</i>	<i>Boston.</i>	<i>Know Your Own Mind.</i>	<i>New York.</i>	<i>Boston.</i>
Pantaloön . . .	Mr. Johnson . .	Mr. Ashton	Sir H'y Lovewit. Mr. Tyler . . .	Mr. Martin	
Lover . . . . .	Mr. Hallam, Jr. Mr. Leonard		Capt. Bygrove . Mr. Munto . .	Mr. Hughes	
Clown . . . . .	Mr. Jefferson . Mr. Prigmore		Millamour . . .	Mr. Hallam, Jr. Mr. Chambers	
<i>Haunted Tower.</i>			Charles . . . .	Mr. Jefferson . Mr. Villiers	
Charles . . . .	Mr. Munto . .	Mr. Chambers	Lady Jane . . .	Miss Broadhurst. Mrs. Chambers	
Hugo . . . . .	Mr. De Moulin . Mr. Ashton		<i>Le Forest Noir.</i>		
De Courcy . . .	Mr. Hallam, Jr. Mr. Cleveland		Le Terreur . . .	Mr. Francisquy . Mr. Hodgkinson	
Martin . . . . .	Mr. Lee . . . .	Mr. Villiers	Lauridan . . .	Mr. Jefferson . Mr. King	
Edward . . . .	Mr. Jefferson . Mr. Hodgkinson		Geronte . . . .	Mr. Val . . . .	Mr. Hallam
Lady Elinor . .	Miss Broadhurst. Mrs. Pick		Confidante . . .	Mrs. Munto . .	Mrs. Hughes
Cicely . . . . .	Mrs. Brett . .	Mrs. Chambers	<i>Macbeth.</i>		
<i>Highland Reel.</i>			Banquo . . . .	Mr. Tyler . .	Mr. Harper
Sandy . . . . .	Mr. Tyler . .	Mr. Chambers	Duncan . . . .	Mr. Johnson .	Mr. Kenny
Charley . . . .	Mr. Jefferson . Mr. Martin		Seyton . . . . .	Mr. Munto . .	Mr. Ashton
Coll . . . . .	Mr. Munto . .	Mr. Ashton	Second Witch .	Mr. Jefferson . Mr. Johnson	
Raasay . . . .	Mr. Roberts .	Mr. Kenny	Third Witch .	Mrs. Brett . .	Mrs. Hamilton
Jenny . . . . .	Miss Broadhurst. Mrs. Chambers		Lady Macbeth .	Mrs. Melmoth . Mrs. S. Powell	
<i>Full Tell You What.</i>			<i>Midnight Hour.</i>		
Charles Euston .	Mr. Hallam, Jr. Mr. Martin		General . . . .	Mr. Prigmore . Mr. Hamilton	
Sir H'y Harmless. Mr. Jefferson . Mr. Taylor			Nicholas . . . .	Mr. Hallam . .	Mr. Prigmore
Lady Harriet . .	Mrs. Tyler . .	Mrs. S. Powell	Sebastian . . .	Mr. Jefferson . Mr. Martin	
Bloom . . . . .	Mrs. Cleveland . Mrs. Chambers		Matthias . . . .	Mr. Johnson . Mr. Villiers	
<i>Inconstant.</i>			Marquis . . . .	Mr. Tyler . .	Mr. Taylor
Old Mirabel . .	Mr. Prigmore . Mr. Hamilton		<i>No Song No Supper.</i>		
Lamorce . . . .	Mrs. Munto . .	Mrs. King	Dorothy . . . .	Miss Broadhurst. Mrs. Pick	
<i>Inkle and Yarico.</i>			Louisa . . . . .	Mrs. Munto . .	Mrs. King
Inkle . . . . .	Mr. Tyler . .	Mr. Cleveland	<i>Padlock.</i>		
Curry . . . . .	Mr. King . .	Mr. Hughes	Don Diego . . .	Mr. Woolls . .	Mr. Kenny
Medium . . . .	Mr. Johnson .	Mr. Kenny	Leander . . . .	Mr. Tyler . .	Mr. Chambers
Campley . . . .	Mr. Munto . .	Mr. Hallam, Jr	<i>Poor Vulcan.</i>		
Wowaki . . . .	Mrs. Hodgkinson. Mrs. Hughes		Adonis . . . . .	Mr. Jefferson . Mr. Tyler	
Narcissa . . . .	Miss Brett . .	Mrs. Hodgkinson	Mercury . . . .	Mr. Munto . .	Mr. Jefferson
Patty . . . . .	Mrs. Brett . .	Mrs. Chambers	Jupiter . . . .	Mr. Tyler . .	Mr. Chambers
Yarico . . . . .	Miss Broadhurst. Mrs. S. Powell		Grace . . . . .	Mrs. Hodgkinson. Mrs. Chambers	
<i>Irish Widow.</i>			Venus . . . . .	Miss Broadhurst. Mrs. Hodgkinson	
Nephew . . . .	Mr. Cleveland . Mr. Tyler		<i>Provoked Husband.</i>		
Thomas . . . .	Mr. Woolls . .	Mr. Hodgkinson	Lord Townly .	Mr. Hallam . .	Mr. Hodgkinson
Bates . . . . .	Mr. Roberts .	Mr. Hughes	Moody . . . . .	Mr. Prigmore . Mr. Villiers	
Blackboy . . .	Mr. McKnight		Basset . . . . .	Mr. Hallam, Jr. Mr. Taylor	
<i>Jane Shore.</i>			Squire Richard .	Mr. Jefferson . Mr. Martin	
Hastings . . . .	Mr. Hodgkinson. Mr. Tyler		Miss Jenny . .	Mrs. Hallam . Mrs. Chambers	
Belmour . . . .	Mr. Tyler . .	Mr. Hallam, Jr	Myrilla . . . .	Mrs. Munto . .	Mrs. King
Ratcliff . . . .	Mr. Woolls . .	Mr. Hughes	<i>Purse.</i>		
Catesby . . . .	Mr. Cleveland . Mr. Ashton		Edward . . . .	Mr. Tyler . .	Mr. Chambers
Derby . . . . .	Mr. Johnson		Thomas . . . .	Mr. Jefferson . Mr. Villiers	
Alcia . . . . .	Mrs. Melmoth . Mrs. Johnson				
Jane Shore . .	Mrs. Johnson . Mrs. S. Powell				

productions in this list were two comedies that had not been played in New York—Holcroft's "Deserted Daughter" and Cumberland's "Wheel of Fortune." The former was produced by the Old American Company in both cities before its production in Philadelphia, but the "Wheel of Fortune" was played by the Philadelphia company the evening previous to its production in Boston. Another piece in the list not previously given was Dibdin's burletta, "Poor Vulcan," played in Philadelphia during the season 1794-5.

Besides those already mentioned a long list of pieces was presented for the first time in New York, some of which had their initial performance in America. These comprised the "Adopted Child," a musical drama by Samuel Birch that had been acted with success at Drury Lane; the "Masked Apparition," of which there is no cast, probably identical with Cross' musical romance, the "Apparition," originally produced at the Haymarket; the "Milliners," probably the

## CONTRASTED CASTS—NEW YORK AND BOSTON.

*Robin Hood.*

	<i>New York.</i>	<i>Boston.</i>
Robin Hood . .	Mr. King . .	Mr. Tyler
Allan-a-Dale . .	Mr. Munto . .	Mr. Cleveland
Fitzherbert . .	Mr. Johnson .	Mr. Ashton
Edwin . . . .	Mr. Tyler . .	Mr. Chambers
Annette . . . .	Mrs. Brett . .	Mrs. Hughes
Angelina . . .	Miss Broadhurst.	Mrs. Pick

*Romp.*

Watty Cockney .	Mr. Jefferson .	Mr. Jefferson
Old Cockney . .	Mr. Johnson . .	Mr. Ashton
Miss Le Blond .	Mrs. Tyler . .	Mrs. Chambers
Penelope . . .	Mrs. Munto . .	Mrs. King

*Rosina.*

Capt. Belville .	Mr. Munto . .	Mr. King
Irishman . . .	Mr. King . . .	Mr. Kenny
Will . . . . .	Mr. Durang . .	Mr. Jefferson
Phœbe . . . .	Mrs. Hodgkinson	Mrs. Hughes
Rosina . . . .	Miss Broadhurst.	Mrs. Hodgkinson

*School for Scandal.*

Sir Peter Teazle .	Mr. Hallam . .	Mr. Hamilton
Sir Oliver . . .	Mr. Johnson . .	Mr. Kenny
Crabtree . . . .	Mr. Prigmore .	Mr. Hughes

*New York. Boston.*

Rowley . . . .	Mr. Woolls . .	Mr. Johnson
Snake . . . . .	Mr. Munto . .	Mr. Ashton
Trip . . . . .	Mr. Durang . .	Mr. Taylor
Moses . . . . .	Mr. Jefferson .	Mr. Villiers
Mrs. Candour .	Mrs. Brett . .	Mrs. Hodgkinson
Maria . . . . .	Mrs. Cleveland .	Mrs. Hughes
Lady Teazle . .	Mrs. Hallam . .	Mrs. Johnson

*School for Soldiers.*

Col. Valentine .	Mr. Prigmore .	Mr. Kenny
Hector . . . .	Mr. Johnson . .	Mr. Hamilton
Clara Mildmay .	Mrs. Cleveland .	Mrs. S. Powell

*Spoiled Child.*

Tag . . . . .	Mr. Jefferson .	Mr. Chambers
Maria . . . . .	Mrs. Munto . .	Mrs. Chambers

*Sultan.*

Ismene . . . .	Miss Broadhurst.	Mrs. Pick
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*Wheel of Fortune.*

Tempest . . . .	Mr. Prigmore .	Mr. Hamilton
Woodville . . .	Mr. King . . .	Mr. Harper
Jenkins . . . .	Mr. Munto . .	Mr. Ashton
Maid . . . . .	Mrs. Munto . .	Mrs. King

**FIRST NEW YORK PRODUCTIONS—CASTS.**

Tancred . . . . Mr. Hodgkinson  
Sifredi . . . . . Mr. Cleveland

common in London; "Werter and Charlotte," a tragedy based on Goethe's novel which Reynold's wrote when he was a boy at Westminster School; and the two pantomimes, "Old Men Grown Young" and "Whims of Galatea," which owed their production to Mr. Francisquy. All the other first productions in New York this season were anticipated by other companies elsewhere—"Hurlstone's farce, "Crotchet Lodge," and Cumberland's "First Love" at the Boston Theatre, since the retirement of the Old American Company; the two pantomimes, "Enraged Musicians" and "Independence of America," at Richmond the previous season; Thomson's tragedy, "Tancred and Sigismunda," by Mr. and Mrs. Edgar at Savannah in 1794; and the rest by the Philadelphia company. The American pantomime, "Independence of America," which had probably been elaborated in New York, began with an allegorical prologue, included a pastoral dance, and ended with the Declaration of Independence. Madame Gardie must have made a charming figure as *America*, and Mr. Tyler in his "make-up" as the *General*, it was said, greatly resembled Washington. Mr. Francisquy, to whom the production of the panto-

## FIRST NEW YORK PRODUCTIONS—CASTS.

Rodolpho . . . . . Mr. King  
Officer . . . . . Mr. Munto  
Osmond . . . . . Mr. Tyler  
Laura . . . . . Mrs. Tyler  
Sigismunda . . . . Mrs. Johnson

## WERTER AND CHARLOTTE.

Werter . . . . . Mr. Hodgkinson  
Sebastian . . . . . Mr. Cleveland  
Lenthup . . . . . Mr. Johnson  
Albert . . . . . Mr. Hallam  
Laura . . . . . Mrs. Munto  
Charlotte . . . . . Mrs. Johnson

## WHIMS OF GALATEA.

Damon . . . . . Mr. Francisquy

Dorilas . . . . . Mr. Jefferson  
Alexis . . . . . Mr. Durang  
Strephon . . . . . Mr. Munto  
Palemon . . . . . Mr. Leonard  
Dametas . . . . . Mr. McKnight  
Cupid . . . . . Master Stockwell  
Sylvia . . . . . Mrs. Cleveland  
Phyllis . . . . . Miss Brett  
Louisa . . . . . Mrs. Munto  
Pastora . . . . . Mrs. Tompkins  
Phyllida . . . . . Mrs. Durang  
Galatea . . . . . Mad. Gardie

## MOUNTAINEERS.

Octavian . . . . . Mr. Hodgkinson  
Bulcazin Muley . . . . Mr. Tyler

Sadi . . . . . Mr. Jefferson  
Violet . . . . . Mr. Hallam, Jr.  
Kilmallock . . . . . Mr. King  
Ganem . . . . . Mr. Cleveland  
Mulleeters . . . { Mr. Prigmore  
                          Mr. Woolls  
                          Mr. Munto  
                          Mr. Lee  
Goatherds . . . { Mr. Roberts  
                          Mr. De Moulin  
Goatherd's Son . . . Mr. Durang  
Perequillo . . . . . Mr. Leonard  
Lope Tocho . . . . . Mr. Hallam  
Agnes . . . . . Mrs. Hodgkinson  
Floranthe . . . . . Mrs. Cleveland  
Zorayda . . . . . Mrs. Johnson

mimes this season was due, had brought his troupe of French performers from Richmond to New York. He began by giving special performances in the theatre on the 3d and 12th of March by agreement with the managers of the Old American Company.

Among the pieces produced during the season there were three in this list of which no casts had been preserved, or preserved only in part. In the latter class were the "Belle's Stratagem" and

NEW CASTS OF FAMILIAR PIECES.

AS YOU LIKE IT.

Orlando . . . . . Mr. Cleveland  
Oliver . . . . . Mr. Prigmore  
Duke . . . . . Mr. Hallam, Jr  
Banished Duke . . . . . Mr. King  
Jaques . . . . . Mr. Hodgkinson  
Amiens . . . . . Mr. Tyler  
Adam . . . . . Mr. Johnson  
Le Beau . . . . . Mr. Jefferson  
Sylvius . . . . . Mr. Munto  
Jaques de Bois . . . . . Mr. McKenzie  
Charles . . . . . Mr. Lee  
Touchstone . . . . . Mr. Hallam  
Audrey . . . . . Mrs. Brett  
Phoebe . . . . . Mrs. Munto  
Celia . . . . . Miss Broadhurst  
Rosalind . . . . . Mrs. Johnson

BELLE'S STRATAGEM.

Doricourt . . . . . Mr. Hodgkinson  
Flutter . . . . . Mr. Hallam, Jr  
Sir George Touchwood . . . . . Mr. King  
Courtall . . . . . Mr. Hallam  
Saville . . . . . Mr. Cleveland  
Dick . . . . . Mr. Durang  
Pilgrim . . . . . Mr. Munto  
Villers . . . . . Mr. Woolls  
Mr. Hardy . . . . . Mr. Prigmore  
Widow Racket . . . . . Mrs. Melmoth  
Lady Frances . . . . . Mrs. Hallam  
Miss Ogle . . . . . Mrs. Cleveland  
Kitty Willis . . . . . Mrs. Munto  
Letitia Hardy . . . . . Mrs. Hodgkinson

GUARDIAN.

Heartly . . . . . Mr. Hallam  
Sir Charles Clackit . . . . . Mr. Prigmore  
Young Clackit . . . . . Mr. Jefferson  
Lucy . . . . . Mrs. Brett  
Harriet . . . . . Mrs. Hallam

HAMLET.

Hamlet . . . . . Mr. Hallam  
King . . . . . Mr. Cleveland  
Horatio . . . . . Mr. Tyler  
Laertes . . . . . Mr. Hallam, Jr  
Polonius . . . . . Mr. Johnson  
Rosencrans . . . . . Mr. Woolls  
Guildenstern . . . . . Mr. Munto  
Osrice . . . . . Mr. Jefferson  
Bernardo . . . . . Mr. Lee  
Francisco . . . . . Mr. McKenzie  
Gravediggers . . . . . { Mr. Prigmore  
                                      { Mr. Roberts  
Ghost . . . . . Mr. King  
Queen . . . . . Mrs. Melmoth  
Player Queen . . . . . Mrs. Brett  
Ophelia . . . . . Mrs. Hodgkinson

LOVE MAKES A MAN.

Carlos . . . . . Mr. Hodgkinson  
Clodio . . . . . Mr. Cleveland  
Governor . . . . . Mr. Tyler  
Sanche . . . . . Mr. Jefferson  
Antonio . . . . . Mr. King  
Charico . . . . . Mr. Johnson  
Don Duart . . . . . Mr. Hallam, Jr  
Don Lewis . . . . . Mr. Prigmore  
Louisa . . . . . Mrs. Cleveland  
Elvira . . . . . Mrs. Tyler  
Angelina . . . . . Mrs. Johnson

LYAR.

Young Wilding . . . . . Mr. Hodgkinson  
Old Wilding . . . . . Mr. Johnson  
Sir James Elliott . . . . . Mr. Cleveland  
Papillon . . . . . Mr. Jefferson  
Miss Godfrey . . . . . Mrs. Cleveland  
Kitty . . . . . Mrs. Brett  
Miss Grantham . . . . . Mrs. Hallam

MUCH ADO ABOUT NOTHING.

Benedick . . . . . Mr. Hodgkinson  
Leonato . . . . . Mr. Tyler  
Claudio . . . . . Mr. Cleveland  
Prince . . . . . Mr. Johnson  
Don John . . . . . Mr. Hallam, Jr  
Anthonio . . . . . Mr. King  
Verges . . . . . Mr. Jefferson  
Dogberry . . . . . Mr. Prigmore  
Hero . . . . . Mrs. Cleveland  
Margaret . . . . . Mrs. Brett  
Beatrice . . . . . Mrs. Johnson

THOMAS AND SALLY.

Thomas . . . . . Mr. Hodgkinson  
Squire . . . . . Mr. Tyler  
Dorcas . . . . . Mrs. Brett  
Sally . . . . . Miss Broadhurst

TWO MISERS.

Gripe . . . . . Mr. Hallam  
Hunks . . . . . Mr. Johnson  
Osman . . . . . Mr. Jefferson  
Ali . . . . . Mr. Prigmore  
Mustapha . . . . . Mr. King  
Selim . . . . . Mr. Munto  
Lively . . . . . Mr. Tyler  
Jenny . . . . . Miss Brett  
Harriett . . . . . Miss Broadhurst

TWO PHILOSOPHERS.

Philosophers . . . . . { Mr. Jefferson  
                                      { Mr. Durang  
Drummer . . . . . Mr. Munto  
Fifer . . . . . Mr. McKnight  
Sergeant . . . . . Mr. Lee  
Merry Girl . . . . . Mad. Gardie

the "Lyar;" the others were "Hamlet" and the pantomime, "Two Philosophers." That the remaining productions in the list of familiar pieces had not been revived since the reorganization of the Old American Company in 1792 is surprising, but such is the fact. The New Yorkers had seen only Mrs. Kenna as *Rosalind*; and "Much Ado About Nothing," although played by the Old American Company in Philadelphia with Hallam as *Benedick* and Mrs. Morris as *Beatrice*, had not previously been produced in New York. Even now Hodgkinson only presented the comedy for his benefit for the sake of appearing as *Benedick*, to Hallam's discomfiture.

The casts in which the players can be placed in juxtaposition with the previous representatives of the roles in the principal pieces

## CONTRASTED CASTS—CHANGES.

PLAYS.	1792-5.	1796.	PLAYS.	1792-5.	1796.
<i>Bold Stroke for a Husband.</i>			<i>Jemmy Jumps</i> Mr. Prigmore . Mr. Hodgkinson		
Don Carlos . . .	Mr. King . . .	Mr. Cleveland	Betty . . . . .	Mrs. Pownall .	Miss Broadhurst
Don Garcia . . .	Mr. Hammond .	Mr. Munto	Louisa . . . . .	Mrs. Kenna . .	Mrs. Johnson
Gasper . . . . .	Mr. Richards .	Mr. Johnson	Landlady . . . .	Mrs. Rankin . .	Mrs. Munto
Don Vincentio .	Mr. Martin . .	Mr. Jefferson	<i>Jew.</i>		
Victoria . . . . .	Mrs. Wilson . .	Mrs. Cleveland	Charles Ratcliffe.	Mr. Martin . .	Mr. Cleveland
Minette . . . . .	Mrs. Pownall .	Mrs. Hodgkinson	Fred'k Bertram .	Mr. Fawcett . .	Mr. Hallam, Jr
Laura . . . . .	Mrs. Kenna . .	Mrs. Tyler	Sir Stephen . . .	Mr. Richards .	Mr. Tyler
Marcella . . . .	Mrs. Hamilton .	Mrs. Munto	Mrs. Ratcliffe .	Mrs. Hamilton .	Mrs. Tyler
Inis . . . . .	Mrs. Brett		Dorcas . . . . .	Mrs. Miller . .	Mrs. Brett
<i>Carmelite.</i>			Mrs. Goodison .	Miss Chaucer .	Mrs. Durang
Montgomeri . . .	Mr. Martin . .	Mr. Cleveland	Eliza . . . . .	Mrs. Hallam . .	Mrs. Johnson
Gyfford . . . . .	Mr. Ashton . .	Mr. Johnson	<i>Maid of the Mill.</i>		
Fitz-Allan . . . .	Mr. Kenna . .	Mr. Munto	Aimworth . . . .	Mr. Hodgkinson.	Mr. Tyler
Hildebrand . . .	Mr. Richards .	Mr. Tyler	Mervyn . . . . .	Mr. West . . . .	Mr. Munto
<i>Child of Nature.</i>			Fairfield . . . . .	Mr. Ashton . .	Mr. Johnson
Granada . . . . .	Mr. Martin . .	Mr. Munto	Fanny . . . . .	Mrs. Kenna . .	Mrs. Hodgkinson
Seville . . . . .	Mr. Ryan . . .	Mr. McKenzie	Theodosia . . . .	Mrs. Hallam . .	Mrs. Munto
Marchioness . . .	Mrs. Pownall .	Mrs. Hallam	Lady Sycamore .	Mrs. Hamilton .	Mrs. Brett
<i>Edgar and Emmeline.</i>			Patty . . . . .	Mrs. Pownall .	Miss Broadhurst
Florimund . . . .	Mr. Martin . .	Mr. Jefferson	<i>Quaker.</i>		
Emmeline . . . . .	Mrs. Marriott .	Mrs. Cleveland	Steady . . . . .	Mr. King . . . .	Mr. Tyler
<i>Farmer.</i>			Lubin . . . . .	Mr. Nelson . . .	Mr. Prigmore
Valentine . . . .	Mr. West . . .	Mr. Tyler	Farmer Easy . . .	Mr. Ashton . .	Mr. Roberts
Rundy . . . . .	Mr. Martin . .	Mr. Jefferson	Floretta . . . . .	Mrs. Solomon .	Miss Broadhurst
Fairly . . . . .	Mr. Heard . . .	Mr. Johnson	Cicely . . . . .	Mrs. Miller . . .	Mrs. Brett
Col. Dormant . . .	Mr. Ashton . .	Mr. Munto			

always serve to show the character, value and importance of the changes in the company. Most of these pieces had not been revived since early in the epoch, hence the frequent recurrence of the names of Messrs. Hammond, Heard, Richards, Ryan and West, and of Mrs. Kenna, Mrs. Pownall and Mrs. Marriott. Mrs. Hamilton had ceased to be a member of the company, and Mrs. King and Mr. Martin were out of the bills this season. Mr. and Mrs. Munto had returned to New York after a year's absence in the South. It is unnecessary to analyze the relations of the new players to the old, as the order of succession can be seen in a glance at the contrasted casts.

This is a fitting place to recite the relations of Mrs. Hallam to the theatre, and especially toward Mr. and Mrs. Hodgkinson, up to the close of this season. The recital is from a pamphlet that Hodgkinson caused to be printed in 1797. When the story was originally published it was as unnecessary as it was cruel, because all causes for its recital had disappeared with Mrs. Hallam's final withdrawal from the stage, its publication being due to malice because Hodgkinson was hissed after

CONTRASTED CASTS—CHANGES.

PLAYS.	1792-5.	1796.	PLAYS.	1792-5.	1796.
<i>Road to Ruin.</i>			Clara . . . . .	Mrs. King . . .	Mrs. Tyler
Dornton . . . .	Mr. Henry . .	Mr. Johnson	Carlotta . . . .	Mrs. Miller . .	Miss Harding
Milford . . . .	Mr. Martin . .	Mr. Cleveland	<i>Wild Oats.</i>		
Smith . . . . .	Mr. Ashton . .	Mr. Munto	Smooth . . . . .	Mr. Henry . .	Mr. Jefferson
Jacob . . . . .	Mr. Ryan . . .	Mr. Lee	Harry Thunder .	Mr. West . . .	Mr. Cleveland
Hosier . . . . .	Mr. Tyler		Banks . . . . .	Mr. Heard . . .	Mr. Johnson
Mrs. Ledger . . .	Mrs. Kenna . .	Mrs. Munto	Gammon . . . .	Mr. Hammond .	Mr. Lee
Jenny . . . . .	Mrs. Hamilton .	Mrs. Cleveland	Jane . . . . .	Mrs. Pownall .	Mrs. Hodgkinson
Widow Warren .	Mrs. Pownall .	Mrs. Brett	Amelia . . . . .	Mrs. Kenna . .	Mrs. Tyler
<i>School for Greybeards.</i>			Lady Amaranth .	Mrs. Henry . .	Mrs. Johnson
Don Octavio . .	Mr. Martin . .	Mr. Cleveland	<i>Young Quaker.</i>		
Peter . . . . .	Mr. Ashton . .	Mr. Roberts	Capt. Ambush .	Mr. Martin . .	Mr. Hallam, Jr
Pedrillo . . . . .	Mr. Lee		Shadrach . . . .	Mr. Hammond .	Mr. Jefferson
Jacques . . . . .	Mr. Munto		Goliath . . . . .	Miss Hatton . .	Miss Harding
Antonia . . . .	Mrs. Hodgkinson	Miss Broadhurst	Pink . . . . .	Mrs. Pownall .	Mrs. Cleveland
Rachel . . . . .	Mrs. Pownall .	Mrs. Brett	Lady Rounceval .	Mrs. Miller . .	Mrs. Brett
Viola . . . . .	Mrs. Marriott .	Mrs. Cleveland	Mrs. Millefleur .	Mrs. Hamilton .	Mrs. Tyler
			Judith . . . . .	Mrs. King . . .	Mrs. Munto



the Hallam riot. Dunlap may have been ignorant of Mrs. Hallam's persistent intemperance, but Hodgkinson, if his own story is true, knew all about it long before he enticed the ambitious dramatist to buy a share in the business. According to his pamphlet, Mrs. Hallam, as early as October 20th, 1794, while playing *Lady Racket* in Philadelphia, was "in too degraded a state to be seen." When she observed, Hodgkinson adds, that some of the ladies noticed her condition, she assailed them with bad language. Again, on the 27th of October, in a violent fit of intemperance, she quarrelled with Ashton, and, when Hodgkinson interfered, she called him rascal, scoundrel, swindler and other pet names, and, while he was playing in "Don Juan," the afterpiece, baited him with "every mock and ridicule that could be." The next day Mrs. Hallam apologized to Hodgkinson, pretending to have no knowledge of the events of the previous evening, and the two managers dined together at Oeller's, where a reconciliation was effected, Hallam saying, "I know that girl so well I'm sure she never will forgive herself, or drink anything but water as long as she lives." Notwithstanding Hallam's assurances, she was intoxicated again while playing *Lady Fancourt* in "Love's Frailties" on the 14th of November, was incapacitated from playing *Miss Walsingham* in the "School for Wives" on the 20th of December, and was even worse as *Marianne* in the "Dramatist" on the 29th. The first of these three scenes occurred in Philadelphia, and the last two in New York. On the 5th of January, 1795, Hodgkinson accidentally cut Hallam's hand in the fight with *Douglas* in "Percy," whereupon Mrs. Hallam went into a violent rage, exclaiming, "That damn'd butcher has cut Mr. Hallam." The next day Hodgkinson wrote to Hallam: "Sir, we are a city talk; and it would certainly be better to endeavor that Mrs. Hallam should be

kept at home than suffered to expose us and herself when she is unfit to be seen." No immediate action was taken; but on the 10th the actress, as *Lady Euston* in "I'll Tell You What," was in a "state of partial intoxication;" on the 28th, as the *Marchioness* in the "Child of Nature," she was again intoxicated, and on the 5th of February, as *Eliza Ratcliffe* in the "Jew," she was "an exhibition too disgusting to remember and too disgraceful to the stage to be dwelt upon." On the last occasion there was a cry in the audience—"She must insult us no more"—and Hallam finally consented to his wife's temporary sequestration. She was, however, restored to the stage as *Lady Teazle* on the 25th of March; but on the 30th, as *Cordelia*, she was not perfectly herself; and on the 10th of April, when she appeared as *Louise* in "World in a Village," "several people, in disgust, left the theatre." On the 11th of May Mrs. Hallam played *Miss Neville* in "Know Your Own Mind," dressing in the same room with Mrs. Hodgkinson. During the progress of the piece she insulted Mrs. Hodgkinson in very energetic language. "Damn the play," she exclaimed, "damn the person who got it up, and damn the person for whom it was got up!" Hodgkinson then threatened to offer his share in the property to the highest bidder; but again, on the 18th, Mrs. Hallam made an exhibition of herself in "Which is the Man?" for Woolls' benefit. Hallam then agreed to withdraw her at the close of the season, and authorized Hodgkinson to write to England to procure an actress in her place. The engagement of Mrs. Johnson was the outcome. Mrs. Hallam, however, played with the Providence contingent in the Autumn of 1795, and when the "Clandestine Marriage" was produced at the Boston Theatre, Mr. Hallam insisted that his wife should play *Miss Sterling*, notwithstanding his agreement with Hodgkinson in regard to her retire-

ment. Hodgkinson yielded, and Mrs. Johnson agreed to allow Mrs. Hallam all the parts she had previously played, but demanded the elegant characters in comedy in the new pieces, in accordance with her contract. All this knowledge Hodgkinson possessed before he invited Dunlap into the partnership, and yet he not only used Mrs. Hallam's failings as an excuse for breaking his covenants with Dunlap, but engaged himself to Wignell almost before the ink of his first contract with Dunlap was dry. The Wignell agreement, however, was cancelled almost immediately.

There was some rather free criticism of the plays and players during the season, which originated with a band of critics who called themselves the Mohawks. Farquhar's "Inconstant," which had been revived by Hodgkinson, was condemned by these theatrical reformers. Cumberland's "Wheel of Fortune" did not meet their approbation, although Hodgkinson as *Penruddock*, Jefferson's *Daw* and Mrs. Johnson's *Emily Tempest* were praised. King as *Woodville* and Cleveland as *Harry* were censured. The only difference between Prigmore's acting as *Tempest* and his acting generally was that between a hat cocked up and a cocked-up hat. Hodgkinson was justly rebuked for casting a man named Lee for *Widow Cheshire* in the "Agreeable Surprise"—"a heavy, vulgar, stupid fellow, with no requisite for the stage, except a bass voice and some knowledge of music." Jefferson fell under the lash as *Endless* in "No Song No Supper," but the Mohawks praised Prigmore's *Crop*. Miss Broadhurst was always a favorite with these savages. Mr. and Mrs. Hallam as *Sir Peter* and *Lady Teazle* were reminded that the critics could not forget Mr. and Mrs. Henry in these parts; that they could not but remember that such things were, and were most precious. "Poor Vulcan" was pronounced "insipid, taste-

less and unentertaining." They wanted to know why *Miss Neville* in "Know Your Own Mind," played by Mrs. Cleveland, was not given to Mrs. Hallam or Mrs. Johnson; and they asked, "Where was Mr. Hallam when the part of *Captain Bygrove* was cast upon Mr. Munto, who, whenever he appears in uniform, reminds us of a servant in livery?" The managers were blamed for putting "a poor, deformed idiot," Roberts, in the fine part of *Canton* in the "Clandestine Marriage." Sometimes there was generous praise, however, Mrs. Melmoth's *Alicia*, for instance, being said to have been full of fiery passion, and Mrs. Johnson's *Jane Shore* of tender pathos. One critic charged King with neglecting to commit the words as *Lenox* in the "Deserted Daughter" and of his part in the "Agreeable Surprise" on the 9th of March, and suggested that he ought to be displaced. King replied in a letter in the *Gazette*, in which he denied the charge and called the critic a liar and an assassin. On the 23d "A Citizen" wrote to the *Gazette*, saying of the *Diary* critics: "I understand there are three whose cleverness abuses merit! A pretty coalition when three cannot write common sense! Yet these are the reptiles who judge for the city of New York and descant on the merits of performers; these are the snakes which sting people in the dark who endeavor to get their bread by indefatigable study; these are the caterpillars who would nip merit in the bud." It will be observed there was strong and coarse language on both sides.

When the season closed Mr. Prigmore, Mr. and Mrs. Cleveland, Mr. and Mrs. King, Miss Broadhurst and Madame Gardie retired from the company. Mrs. King had been ill during almost the whole season.

## CHAPTER XVII.

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### THE BOSTON THEATRE, 1796-7.

MR. WILLIAMSON'S SEASON — THE PRODUCTIONS — MRS. WHITLOCK — MR. JONES — MR. BATES — WILLIAM CHARLES WHITE — HIS "ORLANDO" — "AMERICANS IN ENGLAND" — NEW ENGLISH PIECES — WORK OF THE COMPANY — RETIREMENT OF THE ROWSONS — THEIR PARTS.

POLITICAL feeling ran very high in the theatres during the last decade of the last century, the English actors, as a rule, becoming intense Republicans. Mr. Williamson, apparently, was an exception, for which, however, he had other motives than mere partisan sentiment. "We have the opinion hollow as to the merits of the company and the patronage of the 'better sort,' " he wrote to Hodgkinson; "but the rage for novelty in Boston and prevailing Jacobin spirit in the lower ranks are our strongest opponents." To a great extent the Boston Theatre depended for its patronage on the Federalist element, while the new Boston Haymarket was avowedly built to cater for the Republicans. As a matter of course the divided patronage consequent upon such narrow views, leading to the creation of two theatres in a city that could not more than support one, brought about the failure of both. "Two theatres cannot be supported," Williamson said in his letter; "an additional public could not be created with an additional theatre." The old theatre naturally strove to retain as much of the "Jacobin" element as possible, and the consequent efforts

Williamson's season, which opened on the 19th of September, began with a great flourish of trumpets. Besides the members of the Boston Theatre company whom he retained, he engaged a number of the principal performers from the Philadelphia company, including Mrs. Whitlock and Mr. Bates for limited engagements, and Mr. Chalmers, Mr. and Mrs. Marshall, the Rowsons and the Solomons. To these he added Jones for a limited engagement, and Fawcett, who, like Jones, had been with Sollee at Charleston. Chalmers made his first appearance in Boston on the opening night as *Vapid* in the "Dramatist," and Jones reappeared the same night as *Jemmy Jumps* in the "Farmer." Another name in the opening bill was that of Mr. Downie, who made his

LIST OF PRODUCTIONS.

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1796.

Sept. 19—Dramatist . . . . Reynolds  
           Farmer . . . . . O'Keefe

21—School for Scandal . . Sheridan  
           Lyar . . . . . Foote

23—West Indian . . . . Cumberland  
           Spoiled Child . . . . Bickerstaff

26—Much Ado About Nothing  
   Shakspeare  
           Modern Antiques . . . O'Keefe

28—Romeo and Juliet . . . Shakspeare

30—Know Your Own Mind . . Kelly  
           Rosina . . . . . Mrs. Brooke

Oct. 3—Isabella . . . . . Southerne  
           Lyar.

5—Provoked Husband . . Vanbrugh  
           Maid of the Oaks . . Burgoyne

6—Percy . . . . . Miss More  
           Purse . . . . . Cross

10—Isabella.  
           Oscar and Malvina.

12—Venice Preserved . . . . Otway

14—Way to Keep Him . . . Murphy  
           Rosina.

17—Cymbeline . . . . . Shakspeare  
           Romp . . . . . Bickerstaff

19—Jealous Wife . . . . . Colman  
           Purse.

21—Fountainville Forest . . . Boarden  
           Farmer

### LIST OF PRODUCTIONS.

1796.

- Sept. 19—Dramatist . . . . . Reynolds  
Farmer . . . . . O'Keefe  
21—School for Scandal . . . Sheridan  
Lyar . . . . . Foote  
23—West Indian . . . . . Cumberland  
Spoiled Child . . . . . Bickerstaff  
26—Much Ado About Nothing  
Shakspeare  
Modern Antiques . . . O'Keefe  
28—Romeo and Juliet . . . Shakspeare  
30—Know Your Own Mind . . Kelly  
Rosina . . . . . Mrs. Brooke  
Oct. 3—Isabella . . . . . Southerne  
Lyar.  
5—Provoked Husband . . Vanbrugh  
Maid of the Oaks . . . Burgoyne  
6—Percy . . . . . Miss More  
Purse . . . . . Cross  
10—Isabella.  
Oscar and Malvina.  
12—Venice Preserved . . . Otway  
14—Way to Keep Him . . . Murphy  
Rosina.  
17—Cymbeline . . . . . Shakspeare  
Romp . . . . . Bickerstaff  
19—Jealous Wife . . . . . Colman  
Purse.  
21—Fontainville Forest . . . Boaden  
Farmer.

- Oct. 24—Way to Keep Him.  
Irishman in London . Macready  
26—Jealous Wife.  
Love a la Mode . . . . Macklin  
28—Fair Penitent . . . . . Rowe  
Virgin Unmasked . . . . Fielding  
31—Roman Father . . . . Whitehead  
Highland Reel . . . . O'Keefe  
(Mrs. Whitlock's benefit.)  
Nov. 2—Mountaineers . . . . Colman, Jr  
Purse.  
4—Inkle and Yarico . . . . Colman, Jr  
First Floor . . . . . Cobb  
(Mr. Jones' benefit.)  
7—Love in a Village . . . . Bickerstaff  
Lying Valet . . . . . Garrick  
9—As You Like It . . . . Shakspeare  
My Grandmother . . . . Hoare  
11—Suspicious Husband . . . Hoadly  
Tom Thumb, the Great . O'Hara  
14—Lionel and Clarissa . . Bickerstaff  
Sultan . . . . . Bickerstaff  
16—As You Like It.  
Tom Thumb.  
18—Miser . . . . . Fielding  
Catharine and Petruchio  
Shakspeare  
21—Hamlet . . . . . Shakspeare  
Spoiled Child.  
23—George Barnwell . . . . Lillo  
Peeping Tom of Coventry, O'Keefe  
25—Speculation . . . . . Reynolds  
Virgin Unmasked.  
28—Hamlet.  
Poor Soldier . . . . . O'Keefe  
30—Belle's Stratagem . . Mrs. Cowley  
Tom Thumb.  
Dec. 2—Inkle and Yarico.  
Harlequin's Invasion . . Garrick  
5—Patriot.  
Harlequin Skeleton.  
Beggars on Horseback . . O'Keefe  
(Mr. Bates' benefit.)  
7—Chances . . . . . Garrick  
Harlequin's Invasion.  
9—Busybody . . . . . Mrs. Centlivre

*debut* as *Neville* in the comedy.

For his first appearance in Boston Mr. Rowson was given the part of *Farmer Blackberry* in the "Farmer," to which he must have been grotesquely unequal, and Mrs. and Miss Rowson were respectively *Betty Blackberry* and *Molly Maybush*. Mr. Fawcett was first seen as *Sir James Elliott* in the "Lyar" on the second night, and Mr. Beete also modestly appeared as *Joseph's Servant* in the "School for Scandal." Although Mr. Marshall afterward played *Ennui* in the "Dramatist" and *Valentine* in the "Farmer," his Boston *debut* was made as *Mercutio* on the 28th, Mrs. Marshall making her first appearance in Boston as *Juliet*. Mrs. Solomon as *Lady Jane* and Madame Gardie as *Mad. La Rouge* in "Know Your Own Mind" were seen for the first time on the 30th. On the 3d of October Mrs. Whitlock made her Boston *debut* in the title-role of "Isabella." Her engagement was not merely a special

one, being limited to twelve nights; it was the first star engagement in America. According to the newspapers of the time she was paid \$450 and given a benefit. Mr. Whitlock made his only appearance in Boston as *Horatius* to his wife's *Horatia* in the "Roman Father" for her benefit. Mrs. Whitlock's parts<sup>1</sup> comprised those only in which she had been most popular in Philadelphia. Two days after Mrs. Whitlock's benefit Mr. Jones' engagement also closed, a benefit following. Jones, who appeared nearly every night, sometimes twice, played a round of his favorite characters in Boston, together with two or three new parts. This brief engagement was

<sup>1</sup> MRS. WHITLOCK'S PARTS.

Cymbeline . . . . . Imogen  
 Fair Penitent . . . . . Calista  
 Fontainville Forest . . . . . Adeline  
 Isabella . . . . . Isabella  
 Maid of the Oaks . . . Lady Bab Lardoon  
 Percy . . . . . Elwina  
 Provoked Husband . . . . Lady Townly  
 Roman Father . . . . . Horatia  
 Venice Preserved . . . . . Belvidera  
 Way to Keep Him . . . . Mrs. Lovemore

Dec. 9—Agreeable Surprise . . O'Keefe  
 12—Henry IV . . . . . Shakspeare  
 Death of Captain Cook.  
 (Mr. Chalmer's benefit.)  
 14—Douglas . . . . . Home  
 Harlequin's Invasion.  
 16—Mountaineers.  
 My Grandmother.  
 19—Douglas.  
 Death of Captain Cook.  
 21—Oroonoko . . . . . Southerne  
 Sultan.  
 23—Richard III . . . . . Shakspeare  
 Rosina.  
 26—Way to Get Married . . Morton  
 Three Weeks After Marriage  
 Murphy  
 27—Suspicious Husband.  
 Critic . . . . . Sheridan  
 28—Way to Get Married.  
 Harlequin's Invasion.

1797.

Jan. 2—Tancred and Sigismunda, Thomson  
 Poor Soldier.  
 4—Lionel and Clarissa.  
 Critic.  
 6—Next-Door Neighbors  
 Mrs. Inchbald  
 Children in the Wood . . Morton  
 9—Rivals . . . . . Sheridan  
 Death of Captain Cook.  
 11—Castle of Andalusia . . O'Keefe  
 Children in the Wood.  
 13—Tancred and Sigismunda.  
 Rosina.  
 16—Way to Get Married.  
 Wedding Day . . Mrs. Inchbald  
 18—She Wou'd and She Woul'd Not  
 Cibber  
 All the World's a Stage. Jackman  
 20—Way to Get Married.  
 Oscar and Malvina.  
 23—Next-Door Neighbors.  
 Richard Cœur de Lion. Burgoyne  
 25—Three Weeks After Marriage.  
 Richard Cœur de Lion.



- Jan. 27—Count of Narbonne . . . Jephson  
Highland Reel.
- Feb. 1—Mountaineers.  
Agreeable Surprise.
- 3—Merchant of Venice . . . Shakspeare  
Wedding Day.
- 6—Romeo and Juliet.  
Two Hunters and the Milkmaid.
- 8—Spanish Barber . . . Beaumarchais  
Two Hunters.  
Critic.
- 13—Merry Wives of Windsor  
Shakspeare  
American Heroine.
- 15—Dramatist.  
Richard Cœur de Lion.
- 17—Jew . . . . . Cumberland  
American Heroine.
- 20—Spanish Barber.  
My Grandmother.
- 22—Man of Ten Thousand . . . Holcroft  
Birthday . . . . . Lege
- 24—Young Quaker . . . . . O'Keefe  
Birthday.  
Wedding Day.
- 27—Preservation . . . . . Williamson  
Two Philosophers.  
Romp.
- Mar. 1—Preservation.
- 3—Preservation.  
Spanish Barber.
- 6—Maid of the Mill . . . Bickerstaff  
Cripples (Pant.).  
Spoiled Child.
- 8—Maid of the Mill.  
American Heroine.
- 10—Orlando . . . . . White  
La Boiteuse.  
Peeping Tom of Coventry.
- 13—Orlando.  
Highland Reel.  
(Author's benefit.)
- 15—Preservation.  
La Boiteuse.  
Midnight Hour . . . Mrs. Inchbald  
(Author's benefit.)

previous to his departure for Charleston, where he had become the manager of the City or Church Street Theatre.<sup>1</sup> A somewhat unusual "first appearance in America" was that of William Priest, a member of the band, who had previously been with the Philadelphia orchestra. Priest played *Sciolto* in the "Fair Penitent" on the 28th of October, but was not seen again. Mr. Bates, the Philadelphia comedian, succeeded Jones in the low comedy roles, making his first appearance in Boston as *Woodcock* in "Love in a Village"

<sup>1</sup> MR. JONES' PARTS.

Cymbeline . . . . . Cloten  
Farmer . . . . . Jemmy Jumps  
First Floor . . . . . Tim Tartlet  
Highland Reel . . . . . Shelly  
Inkle and Yarico . . . . . Trudge  
Lyar . . . . . Papillion  
Modern Antiques . . . . . Cockletop  
Mountaineers . . . . . Sadi  
Much Ado About Nothing . . . Dogberry  
Oscar and Malvina . . . . . Pedlar  
Purse . . . . . Will Steady  
Romeo and Juliet . . . . . Friar Laurence  
Romp . . . . . Watty Cockney  
Rosina . . . . . William  
School for Scandal . . . . . Sir Peter Teazle  
Spoiled Child . . . . . Tag  
Virgin Unmasked . . . . . Coupee  
West Indian . . . . . Varland

on the 7th of November. Bates' engagement was also a limited one, his parts,<sup>1</sup> like Mrs. Whitlock's, being mostly those in which he had been most popular. *Sir John Falstaff*, for Chalmers' benefit, he now played for the first time. Mr. Williamson reserved his first appearance this season until the 14th of November, when he played *Sir John Flowerdale* in "Lionel and Clarissa." Mrs. Hogg, who was known as Miss Storer, and for a brief period as Mrs. Henry, on the colonial stage, made her Boston *debut* as *Lappet*

<sup>1</sup> MR. BATES' PARTS.

Agreeable Surprise . . . . .	Lingo
As You Like It . . . . .	Touchstone
Beggar on Horseback . . . . .	Corney
Hamlet . . . . .	First Gravedigger
Harlequin's Invasion . . . . .	{ Snip Old Woman
Henry IV . . . . .	Sir John Falstaff
Lionel and Clarissa . . . . .	Colonel Oldboy
Love in a Village . . . . .	Woodcock
Lying Valet . . . . .	Sharp
Miser . . . . .	Lovegold
Mountaineers . . . . .	Sadi
My Grandmother . . . . .	Dicky Gossip
Peeping Tom of Coventry . . . . .	Tom
Poor Soldier . . . . .	Darby
Speculation . . . . .	Project
Tom Thumb, the Great . . . . .	King Arthur

22

Mar. 17—St. Patrick's Day . . . Sheridan  
Le Foret Noire.

(Mr. Tyler's benefit.)

20—Roman Actor . . . . Massinger  
Critic.

Prisoner . . . . . Rose  
(Mr. Chalmer's benefit.)

22—Day in Turkey . . Mrs. Cowley  
Miraculous Mill . . . Francis  
Old Maid . . . . . Murphy  
Lethe . . . . . Garrick  
(Mr. T. Paine's benefit.)

**24—Merchant of Venice.**

## Two Hunters.

### My Grandmother.

**(Ticket night.)**

**27—Country Girl . . . . . Garrick**  
**Bird Catcher.**

Midas . . . . . O'Hara  
(Mrs. Marshall's benefit.)

29—Lock and Key . . . . Hoare  
Prisoner.

**Oscar and Malvina.**

(Mrs. Williamson's benefit.)

31—Life's Vagaries . . . . O'Keefe  
Devil Upon Two Sticks (Pant.).

Selima and Azor . . . . Collier  
(Mr. Cleveland's benefit.)

April 3—Follies of a Day . . . Holcroft  
Iron Mask.

(Mr. Marshall's benefit.)

5—Deserted Daughter . . . Holcroft  
Triumph of Washington.

Island of Calypso.

(Mad. Gardie's benefit.)

7—Mountaineers.

### Spoiled Child.

(Mr. White's benefit.)

10—Little Yankee Sailor.

### Lock and Key.

**Triumph of Washington.**

Prisoner.

(Mrs. and the Misses Solomon's benefit.)

## 12—Americans in England

**Mrs. Rowson**

### Shipwrecked Mariners Preserved.

- April 12—Poor Soldier.  
(Mr. and Mrs. Rowson's benefit.)  
17—Heigho for a Husband. Waldron  
La Petite Espiegle.  
Day in Boston.  
(Mr. Villiers' benefit.)  
19—Americans in England.  
21—Americans in England.  
Shipwrecked Mariners Preserved.  
Lock and Key.  
26—Americans in England.  
Shipwrecked Mariners Preserved.  
Spanish Barber.  
(Author's benefit.)  
28—Hamlet.  
Purse.
- May 1—Mahomet . . . . . Miller  
Magic Cauldron.  
No Song No Supper . . . Hoare  
(Mrs. Cleveland's benefit.)  
3—Slaves in Algiers . . Mrs. Rowson  
Midnight Hour.  
(Mr. Downie and Miss Rowson's benefit.)  
5—Way to Get Married.  
Children in the Wood.  
(M. Leaumont, Miss Green and Miss  
Solomon's benefit.)  
8—As You Like It.  
Mock Doctor . . . . . Fielding  
(Coles and Clarke's benefit.)  
10—Follies of a Day.  
Pygmalion.  
Paul and Virginia.  
(Dubois and Renaud's benefit.)  
12—Every One Has His Fault  
Mrs. Inchbald  
Miraculous Mill  
Prisoner.  
15—Wonder . . . . . Mrs. Centlivre  
Agreeable Surprise.  
(Mrs. Graupner's benefit.)  
17—Jane Shore.  
Spoiled Child.  
(Mr. and Mrs. Marshall's benefit.)  
22—Wild Oats . . . . . O'Keefe  
Agreeable Surprise.  
(Mr. Villiers' benefit.)

in the "Miser" on the 18th, playing *Catharine* in "Catharine and Petruchio" the same night. Two nights later Mr. Hogg made his first appearance as *Tag* in the "Spoiled Child." Both Mr. and Mrs. Hogg had been with West's Company at Norfolk in the Summer of 1796. An interesting first appearance this season was that of a young Bostonian, the son of a merchant, who abandoned the counting-room for the stage—William Charles White.<sup>1</sup> Young White, who was only in his twentieth year, made his first appearance on any stage on December 14th as *Young Norval* in "Douglas." His career as an actor lasted not quite four months, during

#### <sup>1</sup> MR. WHITE'S PARTS.

Count of Narbonne . . . . . Theodore  
Douglas . . . . . Young Norval  
Man of Ten Thousand . . . Lord Laroon  
Merry Wives of Windsor . . . Fenton  
Mountaineers . . . . . Octavian  
Next-Door Neighbors . . . . . Henry  
Orlando . . . . . Orlando  
Preservation . . . . . Randall  
Romeo and Juliet . . . . . Romeo  
Tancred and Sigismunda . . . . . Tancred

which he attempted both *Romeo* and *Tancred*, and, on the 7th of April, 1797, took a formal leave of the stage with a benefit, playing *Octavian* and delivering a valedictory address. Miss Solomon, who had been a popular little actress in Philadelphia, was seen in Boston this season, among other parts in her favorite role of the hero in "Tom Thumb," and as *Lucianus* to the *Duchess* of Miss Hogg and the *Ganzalo* of Master Gower in the mock play in "Hamlet." Miss C. Solomon made her first appearance on the stage of the Boston Theatre on the 6th of January,

1797, as the *Boy* in "Children in the Wood." Miss M. Solomon was in the cast of "Every One Has His Fault," on May 12th, as *Edward*, a part that indicates that Miss M. Solomon was in fact Miss Solomon. Mrs. Graupner, formerly Mrs. Hellyer, reappeared in Boston on the 23d as *Lauretta* in "Richard Cœur de Lion," after an absence of two years. On the 27th Mr. Coles was noted as making his second appearance on any stage as *Austin* in the "Count of Narbonne," and on the 6th of February Mr. Lege, the pantomimist, made his first appearance in Boston as *Guillot* in the "Two Hunters." There were no other first appearances during the season, except those of one or two nameless amateurs.

- May 24—Town Before You . Mrs. Cowley  
Taste of the Times (Local Pant.).  
(Paine and Campbell's benefit.)  
29—Town Before You.  
Taste of the Times.  
(Mr. Campbell's benefit.)  
31—Mountaineers.  
Taste of the Times.  
June 2—Such Things Are . Mrs. Inchbald  
Agreeable Surprise.  
(Mr. Kenny's benefit.)  
5—Dramatist.  
Ways and Oddities.  
Melocosmiotis.  
(Mr. Chalmers' benefit.)  
7—Rivals.  
No Song No Supper.  
(Mr. Williamson's benefit.)  
16—Midnight Hour.  
Son-in-Law . . . . . O'Keefe  
All in Good Humor . . . Oulton  
(Dickenson and Prompter's benefit.)  
19—Wheel of Fortune . . Cumberland  
Ghost . . . . . Mrs. Centlivre  
(Mrs. Bayles' benefit.)  
22—Romeo and Juliet.  
Poor Soldier.  
(Mr. Deblois' benefit.)

Native productions were, as a matter of course, a feature of the season. Among these, the most important, historically considered,

## ORLANDO.

Orlando . . . . . Mr. White  
Lysander . . . . . Mr. Downie  
Danfred . . . . . Mr. Kenny  
Somerville . . . . . Mr. Coles  
Albert . . . . . Mr. Cleveland  
Lucretia . . . . . Miss Green  
Boy . . . . . Miss C. Solomon  
Cecilia . . . . . Mrs. Marshall

"Orlando" was a very immature work, but it had the regulation productions—two performances and an "author's night." After leaving the stage, Mr. White studied law, and opened an office for the practice of his profession at Providence, R. I., in 1800, but he returned to the stage for another brief period the same year. He was at one time editor of the *National Ægis*, and was the author of

were "Orlando,"

a tragedy by  
young White,  
and "Americans  
in England," by  
Mrs. Rowson.

## AMERICANS IN ENGLAND.

Courtland . . . . . Mr. Kenny  
Folio . . . . . Mr. Hamilton  
Snap . . . . . Mr. Rowson  
Waiter . . . . . Mr. McKenzie  
Capt. Ormsby . . . Mr. Downie  
Jack Acorn . . . . . Mr. Hogg  
Thomas . . . . . Mr. Coles  
Baillif's Man . . . . Mr. Clarke  
Rhymers . . . . . Mr. Marshall  
Mrs. Ormsby . . . Mrs. Rowson  
Arabella . . . . . Mrs. Hogg  
Betty . . . . . Miss Rowson  
Melissa . . . . . Mrs. Cleveland

## Americans.

Ezekiel Plainly, Mr. Williamson  
Horace Winship, Mr. Cleveland  
Jemima Winship, Mrs. Rowson

## PRESERVATION.

## Characters from Lillo.

Old Wilmot . . Mr. Williamson  
Randall . . . . . Mr. White  
Young Wilmot . Mr. Chalmers  
Mrs. Wilmot . . . Mrs. Hogg  
Maria . . . . . Miss Green  
Charlotte . . . . Mrs. Marshall

## Original Characters.

Arnold . . . . . Mr. Cleveland  
Malign . . . . . Mr. Kenny  
Flint . . . . . Mr. Rowson  
Sailor . . . . . Mr. McKenzie  
Boy . . . . . Mrs. Williamson

a number of

plays, besides  
his tragedy of  
"Orlando," in-  
cluding "The  
Clergyman's

Daughter," "The Country Cousin" and  
"The Poor Lodger." He also compiled a  
"Compendium and Digest of the Laws of  
Massachusetts" (1809-10), in three vol-

## DAY IN BOSTON.

Old Hominy . . Mr. Hamilton  
Spry . . . . . Mr. McKenzie  
Capt. Wayne . . . Mr. Downie  
Kiddy Crispin . . Mr. Villiers  
Miss Tabitha . . . Mrs. Rowson  
Nabby . . . . . Miss Rowson  
Peggy . . . . . Mrs. Collins

umes, of which it was said it was "made up of here a little Blackstone and there a little White." Mrs. Rowson's "Americans in England"

made no distinct impression in Boston at the time of its production. She subsequently disposed of the right to act the play to Hodgkinson in consideration of a benefit, saying she had lost money by it when originally produced. It was printed, but became one of the scarcest plays of American origin. Mr. Williamson's "Preservation" was composed in part of Lillo's "Fatal Curiosity," played at the Haymarket as early as 1736. In the original, which was in three acts, *Young Wilmot* was murdered by his father, at the instigation of his mother, while he slept, for a casket of jewels, his parents not knowing his identity. The other characters in Lillo's play were *Young Wilmot's* sister *Maria*, her husband *Randall*, and his affianced *Charlotte*. In an alteration, by Henry Mackenzie, produced at Covent Garden in 1784, the *Boy* was introduced. The characters introduced by Mr. Williamson were probably no embellishment to the tragedy. Mr. Villiers' play for his benefit, "A Day in Boston," had, perhaps, no originality, except in name and the names of the characters. To these pieces were added three new pantomimes—the "Birthday," by Lege; "Taste of the Times, or Laugh! Laugh! Laugh!" probably by Paine, as it was given for the joint benefit of Mr. Paine, the dramatist, and Mr. Campbell, the prompter of the theatre, with Mr. Baker, Paine's father-in-law, as the *Clown*; and the "Triumph of Washington" for Madame Gardie's benefit. It is a curious fact that the American patriotic and historical drama at this time took the form of pantomime. Madame Gardie's piece was probably adapted from the production called "Independence of America," first presented by the Francisquy troupe in Richmond in 1795, and afterward in New York. In the Boston cast, Mr. Cleveland was *General Washington*, Madame Gardie *America*, and Mrs. Cleveland the *Goddess of Liberty*, with Lege and Dubois

as Indians instead of British officers, and Renaud as an *Old Soldier* instead of the *Senator* of the earlier piece. The Boston pantomime, "Taste of the Times," made an attempt at scenic realism, views being presented of Mount Vernon, the new Boston State House, Beacon Hill and the Monument. It is not recorded who painted the scenery.

## PHILADELPHIA PLAYERS IN BOSTON—CONTRASTED CASTS.

PLAYS.	Boston.	Phil.	PLAYS.	Boston.	Phil.
<i>Castle of Andalusia.</i>			<i>My Grandmother.</i>		
Pedrillo . . . .	Mr. Marshall	Mr. Bates	Vapour . . . .	Mr. Marshall	Mr. Moreton
Cesar . . . .	Mr. Rowson	Mr. Darley	Woodley . . . .	Mr. Rowson	Mr. Darley
Catalina . . . .	Mrs. Rowson	Miss Broadhurst	Souffrance . . .	Mr. Cleveland	Mr. Harwood
Victoria . . . .	Mrs. Marshall	Mrs. Warrell	Charlotte . . .	Miss Rowson	Miss Broadhurst
<i>Count of Narbonne.</i>			Florella . . . .	Mrs. Marshall	Mrs. Oldmixon
Adelaide . . . .	Mrs. Marshall	Mrs. Marshall	<i>Next-Door Neighbors.</i>		
Jaqueline . . . .	Mrs. Rowson	Miss Willems	Splendorville . .	Mr. Cleveland	Mr. Moreton
<i>Cymbeline.</i>			Shopman . . . .	Mr. Rowson	Mr. Darley, Jr
Posthumous . . .	Mr. Chalmers	Mr. Fennell	Lady C. Seymour	Mrs. Cleveland	Mrs. Francis
Iachimo . . . .	Mr. Cleveland	Mr. Moreton	Evans . . . .	Mrs. Rowson	Mrs. Solomon
Frenchman . . .	Mr. Beete	Mr. Finch	<i>Peeping Tom of Coventry.</i>		
Pisanio . . . .	Mr. Marshall	Mr. Marshall	Emma . . . .	Miss Rowson	Miss Broadhurst
Helena . . . .	Miss Rowson	Mrs. Cleveland	<i>Prisoner.</i>		
<i>First Floor.</i>			Marcos . . . .	Mr. Marshall	Mr. Marshall
Young Whimsey	Mr. Cleveland	Mr. Moreton	Pasqual . . . .	Mr. Rowson	Mr. Darley, Jr
Monford . . . .	Mr. Beete	Mr. Beete	Lewis . . . .	Mr. Cleveland	Mr. Moreton
Charlotte . . . .	Mrs. Cleveland	Miss Oldfield	Juliana . . . .	Miss Solomon	Miss Solomon
Nancy . . . .	Miss Rowson	Mrs. Hervey	Clara . . . .	Mrs. Cleveland	Miss Broadhurst
Mrs. Patty Pan	Mrs. Rowson	Mrs. Rowson	Theresa . . . .	Mrs. Solomon	Mrs. Hervey
<i>Fontainville Forest.</i>			<i>Selima and Asor.</i>		
Montault . . . .	Mr. Cleveland	Mr. Green	Azor . . . .	Mr. Marshall	Mr. Marshall
Lamotte . . . .	Mr. Chalmers	Mr. Chalmers	Scander . . . .	Mr. Rowson	Mr. Darley
Nemours . . . .	Mr. Beete	Mr. Cleveland	Ali . . . .	Mr. Cleveland	Mr. Bates
<i>Harlequin's Invasion.</i>			Fatima . . . .	Mrs. Rowson	Mrs. Rowson
Harlequin . . . .	Mr. Chalmers	Mr. Francis	Lesbia . . . .	Mrs. Solomon	Miss Broadhurst
Mercury . . . .	Mr. Marshall	Mr. Marshall	Selima . . . .	Mrs. Marshall	Mrs. Marshall
Mrs. Snip . . . .	Mrs. Rowson	Mrs. Rowson	<i>She Won'd and She Won'd Not.</i>		
<i>Lionel and Clarissa.</i>			Trapanti . . . .	Mr. Chalmers	Mr. Chalmers
Lionel . . . .	Mr. Marshall	Mr. Marshall	Don Philip . . .	Mr. Marshall	Mr. Fennell
Jenkins . . . .	Mr. Rowson	Mr. Darley	Octavio . . . .	Mr. Cleveland	Mr. Green
Harman . . . .	Mr. Cleveland	Mr. Cleveland	Diego . . . .	Mr. Rowson	Mr. De Moulin
Clarissa . . . .	Mrs. Marshall	Mrs. Warrell	Flora . . . .	Mrs. Cleveland	Mrs. Francis
Diana . . . .	Miss Rowson	Mrs. Oldmixon	Rosara . . . .	Mrs. Rowson	Mrs. Morris
<i>Little Yankee Sailor.</i>			Hypolita . . . .	Mrs. Marshall	Mrs. Marshall
William . . . .	Miss Solomon	Mast. T. Warrell	<i>Shipwrecked Mariners Preserved.</i>		
<i>Merry Wives of Windsor.</i>			Capt. Hatchway	Mr. Lege	Mr. Lege
Ford . . . .	Mr. Chalmers	Mr. Chalmers	Jacqueline . . .	Miss Solomon	Miss Solomon
Dr. Caius . . . .	Mr. Marshall	Mr. Marshall	<i>Speculation.</i>		
Pistol . . . .	Mr. Cleveland	Mr. Francis	Tanjore . . . .	Mr. Chalmers	Mr. Moreton
Bardolph . . . .	Mr. Rowson	Mr. Darley, Jr	Jack Arable . . .	Mr. Marshall	Mr. Marshall
Robin . . . .	Miss Solomon	Miss Solomon	Lady Project . .	Mrs. Rowson	Mrs. Shaw
Mrs. Page . . . .	Mrs. Cleveland	Mrs. Whitlock	Cecilia . . . .	Mrs. Cleveland	Mrs. Marshall
Mrs. Ford . . . .	Mrs. Marshall	Mrs. Morris			
Mrs. Quickly . . .	Mrs. Rowson	Mrs. Rowson			

The productions new to Boston comprised many pieces in which the acquisitions to the company had previously appeared in Philadelphia, now either retaining their former roles or succeeding to others of more importance. The Rowsons, it is apparent, were held in higher esteem in Boston than elsewhere, even Mr. Rowson being accorded parts of some importance. The Clevelands made some progress, but Mr. Marshall remained where he began, and Mrs. Marshall, in consequence of the rivalry of Mrs. Williamson, receded a

## NEW BOSTON PRODUCTIONS—SUPPLEMENTARY CASTS.

## CASTLE OF ANDALUSIA.

Don Scipio . . . Mr. Hamilton  
Don Juan . . . Mr. Kenny  
Don Alphonso . . . Mr. Downie  
Spado . . . Mr. Villiers  
Sanguino . . . Mr. Hogg  
Phillipo . . . Mrs. Williamson  
Lorenza . . . Mad. Gardie  
Isabella . . . Mrs. Hogg

## COUNT OF NARBONNE.

Count . . . Mr. Chalmers  
Theodore . . . Mr. White  
Fabian . . . Mr. Kenny  
Austin . . . Mr. Coles  
Countess . . . Mrs. Hogg

## CYMBELINE.

Cymbeline . . . Mr. Kenny  
Belarius . . . Mr. Hamilton  
Arviragus . . . Mr. Downie  
Queen . . . Mrs. Baker

## FIRST FLOOR.

Old Whimsy . . Mr. Hamilton  
Landlord . . . Mr. Kenny  
Simon . . . Mr. McKenzie  
Furnish . . . Mr. Ashton  
Snap . . . Mr. Clarke

## FONTAINVILLE FOREST.

Louis . . . Mr. Downie  
Peter . . . Mr. Kenny  
Jaques . . . Mr. Fawcett  
Laval . . . Mr. Radcliffe  
Hortensia . . . Mrs. Baker

## HARLEQUIN'S INVASION.

Bog . . . Mr. Collins  
Capt. Bounce . . Mr. Fawcett  
Abraham . . . Mr. Villiers  
Forge . . . Mr. Hamilton  
Taffy . . . Mr. Hogg  
Dolly Snip . . . Mrs. Collins

## LIONEL AND CLARISSA.

Sir John . . . Mr. Williamson  
Jenny . . . Mrs. Williamson  
Lady Mary . . . Mrs. Baker

## MERRY WIVES OF WINDSOR.

Sir John Falstaff . Mr. Williamson  
Shallow . . . Mr. Kenny  
Slender . . . Mr. Villiers  
Sir Hugh Evans . Mr. Hamilton  
Mr. Page . . . Mr. Hogg  
Host . . . Mr. Downie  
Nym . . . Mr. Clarke  
Rugby . . . Mr. McKenzie  
Simple . . . Miss Green  
Ann Page . . . Mrs. Collins

## MY GRANDMOTHER.

Sir Matthew . . Mr. Hamilton

## NEXT-DOOR NEIGHBORS.

Blackman . . . Mr. Hamilton  
Bluntly . . . Mr. Villiers  
Manly . . . Mr. Collins  
Wilford . . . Mr. Kenny  
Lucre . . . Mr. Downie  
Lord Hazard . . . Mr. Hogg  
Henry . . . Mr. White  
Lady Bridget . . . Miss Green  
Eleanor . . . Mrs. Williamson

## PEEPING TOM OF COVENTRY.

Mayor . . . Mr. Hamilton  
Harold . . . Mr. Downie  
Count Lewis . . . Mr. McKenzie  
Goodwin . . . Mr. Kenny  
Crazy . . . Mr. Villiers  
Lady Godiva . . . Miss Green  
Mayoress . . . Mrs. Baker  
Maud . . . Mrs. Williamson

## PRISONER.

Bernardo . . . Mr. Downie  
Roberts . . . Mr. Villiers  
Nina . . . Mrs. Williamson

## SHE WOU'D AND SHE WOU'D NOT

Soto . . . Mr. Villiers  
Don Louis . . . Mr. Hogg  
Corrigidore . . . Mr. Downie  
Host . . . Mr. Kenny  
Don Manuel . . Mr. Hamilton  
Villetta . . . Mrs. Collins

SHIPWRECKED MARINERS  
PRESERVED.

Jack Rattling . . Mr. Hogg  
Gerald . . . Mr. Kenny  
Ramirez . . . Mr. Dubois  
Rosalie . . . Mad. Gardie

## SPECULATION.

Ald. Arable . . Mr. Hamilton  
Capt. Arable . . Mr. Cleveland  
Sir Frederick Faintly, Mr. Fawcett  
Vickery . . . Mr. McKenzie  
Emmeline . . . Mrs. Williamson



point as regarded the hoydens, advancing, however, in high comedy. The annexed summary will show the relative position of the Philadelphia players in the two theatres, the parts of the other members of the company in these pieces being added in a separate list. I have preserved full casts of only such of the new Boston productions as were not previously played in Philadelphia. The first of these, by alphabetical arrangement, was "A Day in Turkey," one of Mrs. Cowley's least successful pieces, produced for the benefit of Mr. T. Paine, the literary adjunct of the theatre. Mrs. Pownall had previously included it in one of her benefit bills with the title of "Liberty Restored."

## FIRST BOSTON PRODUCTIONS—COMPLETE CASTS.

**A DAY IN TURKEY.**

Ibrahim . . . . Mr. Cleveland  
Orloff . . . . . Mr. White  
Mustapha . . . . Mr. Downie  
Muley . . . . . Mr. Rowson  
Azim . . . . . Mr. Hamilton  
Old Man . . . . . Mr. Kenny  
Son . . . . . Mr. McKenzie  
Ismael . . . . . Mr. Clarke  
A la Greque . . . Mr. Marshall  
Alexina . . . . . Mrs. Cleveland  
Lauretta . . . . . Mrs. Collins  
Fatima . . . . . Mrs. Solomon  
Paulina . . . . . Mrs. Williamson

**FOLLIES OF A DAY.**

Almaviva . . . . Mr. Cleveland  
Don Guzman . . . Mr. Kenny  
Dr. Bartholo . . . Mr. Hamilton  
Antonio . . . . . Mr. Villiers  
Doublefee . . . . Mr. Downie  
Basil . . . . . Mr. Hogg  
Bounce . . . . . Mr. Rowson  
Figaro . . . . . Mr. Marshall  
Page . . . . . Mrs. Williamson  
Countess . . . . Mrs. Cleveland  
Marcellina . . . . Mrs. Rowson  
Agnes . . . . . Mrs. Collins  
Susan . . . . . Mrs. Marshall

**HEIGHO FOR A HUSBAND.**

Gen. Fairlove . . . Mr. Kenny  
Rackrent . . . . Mr. Hamilton

Squire Edward . . Mr. Cleveland  
Frank . . . . . Mr. Downie  
Player . . . . . Mr. Hogg  
William . . . . . Mr. Clarke  
Timothy . . . . . Mr. Villiers  
Charlotte . . . . Mrs. Cleveland  
Maria . . . . . Mrs. Collins  
Millclack . . . . . Mrs. Hogg  
Maid . . . . . Miss Green  
Dorothy . . . . . Mrs. Williamson

**IRON MASK.**

Maak . . . . . Mr. Marshall  
Caroline . . . . . Mrs. Marshall

**ISLAND OF CALYPSO.**

Telemachus . . . . Mr. Lege  
Cupid . . . . . Miss Solomon  
Euclides . . . . . Mrs. Cleveland  
Minerva . . . . . Mad. Lege  
Calypso . . . . . Mad. Gardie

**LA PETITE ESPIEGLE.**

Blaise . . . . . Mr. Lege  
Bazily . . . . . Mr. Dubois  
La Petite Espiegle, Miss Solomon

**LIFE'S VAGARIES.**

Lord Arthur . . . Mr. Cleveland  
Sir Hans . . . . . Mr. Kenny  
Dickens . . . . . Mr. Hogg  
Robin . . . . . Mr. McKenzie  
Coachman . . . . Mr. Rowson

George Burgis . . . Mr. Villiers  
Lord Torrendil . . Mr. Downie  
L'Éillet . . . . . Mr. Clarke  
Robinson . . . . . Mr. Coles  
Timolin . . . . . Mr. Marshall  
Augusta . . . . . Mrs. Cleveland  
Lady Torrendil . . Mrs. Rowson  
Miss Clare . . . . Miss Green  
Landlady . . . . . Mrs. Collins  
Fanny . . . . . Mrs. Williamson

**LOCK AND KEY.**

Capt. Cheerly . . . Mr. Marshall  
Brummagem . . . Mr. Hamilton  
Vane . . . . . Mr. Downie  
Ralph . . . . . Mr. Villiers  
Fanny . . . . . Mrs. Solomon  
Selina . . . . . Miss Green  
Dolly . . . . . Miss Rowson  
Laura . . . . . Mrs. Marshall

**MAN OF TEN THOUSAND.**

Torrington . . . . Mr. Chalmers  
Major Rampart . . Mr. Cleveland  
Lord Laroon . . . . Mr. White  
Sir Pertinax Pitiful . Mr. Hogg  
Hudson . . . . . Mr. Rowson  
Thomas . . . . . Mr. McKenzie  
Herbert . . . . . Mr. Villiers  
Curfew . . . . . Mr. Hamilton  
Consol . . . . . Mr. Kenny  
Robert . . . . . Mr. Downie  
Clerk . . . . . Mr. Clarke

Another of Mrs. Cowley's pieces, "Town Before You," originally acted at Covent Garden, was played for the first time in this country for Paine and Campbell's benefit. The remaining productions that were new, not only to Boston, but had not been brought forward previous to this season, either in New York or Philadelphia, were O'Keefe's "Life's Vagaries," Hoare's "Lock and Key," Holcroft's "Man of Ten Thousand," Burgoyne's "Richard Cœur de Lion" and Morton's "Way to Get Married." O'Keefe's comedy had been acted with success at Covent Garden, and, like most of his pieces, it was at once characteristic of his irregularities and of his genius. Prince Hoare's opera was also a Covent Garden success. It long continued a stock piece, both in England and in this country. Holcroft's new comedy failed at Drury Lane for political reasons, being acted only seven nights, but in

## FIRST BOSTON PRODUCTIONS—COMPLETE CASTS.

Hairbrain . . . . . Mr. Marshall  
Lady Taunton . . . . . Mrs. Hogg  
Girl . . . . . Miss Green  
Annabel . . . . . Mrs. Cleveland  
Olivia . . . . . Mrs. Marshall

## MUCH ADO ABOUT NOTHING.

Benedick . . . . . Mr. Chalmers  
Claudio . . . . . Mr. Cleveland  
Leonato . . . . . Mr. Kenny  
Prince . . . . . Mr. Downie  
Don John . . . . . Mr. Fawcett  
Balthazar . . . . . Mr. Rowson  
Conrade . . . . . Mr. Radcliffe  
Borachio . . . . . Mr. McKenzie  
Dogberry . . . . . Mr. Jones  
Verges . . . . . Mr. Villiers  
Sexton . . . . . Mr. Beete  
Friar . . . . . Mr. Clarke  
Anthonio . . . . . Mr. Ashton  
Hero . . . . . Mrs. Cleveland  
Margaret . . . . . Mrs. Rowson  
Ursula . . . . . Miss Green  
Beatrice . . . . . Mrs. Williamson

## OROONOKO.

Oroonoko . . . . . Mr. Cleveland  
Blandford . . . . . Mr. Downie

Lieutenant-Governor . Mr. Hogg  
Stanmore . . . . . Mr. Kenny  
Jack Stanmore . . . . . Mr. McKenzie  
Holman . . . . . Mr. Fawcett  
Capt. Driver . . . . . Mr. Hamilton  
Aboan . . . . . Mr. Williamson  
Imoinda . . . . . Mrs. Marshall

## RICHARD CŒUR DE LION.

Richard . . . . . Mr. Marshall  
Blondel . . . . . Mr. Cleveland  
Sir Owen . . . . . Mr. Rowson  
Florestan . . . . . Mr. Downie  
Seneschal . . . . . Mr. Hogg  
Guillot . . . . . Mr. Villiers  
Old Matthew . . . . . Mr. Kenny  
William . . . . . Mr. McKenzie  
Pilgrim . . . . . Mr. Clarke  
Antonio . . . . . Mrs. Williamson  
Lauretta . . . . . Mrs. Graupner  
Julie . . . . . Mrs. Solomon  
Dorcas . . . . . Mrs. Rowson  
Collette . . . . . Miss Green  
Matilda . . . . . Mrs. Marshall

## TANCRED AND SIGISMUNDA.

Tancred . . . . . Mr. White

Earl Osmond . . . . . Mr. Marshall  
Pharoa . . . . . Mr. Downie  
Rhodolpho . . . . . Mr. Hogg  
Siffredi . . . . . Mr. Cleveland  
Laura . . . . . Mrs. Solomon  
Sigismunda . . . . . Mrs. Marshall

## TOWN BEFORE YOU.

Tippy . . . . . Mr. Chalmers

## WAY TO GET MARRIED.

Tangent . . . . . Mr. Chalmers  
Dashall . . . . . Mr. Marshall  
Toby Allspice . . . . . Mr. Hamilton  
Caustic . . . . . Mr. Kenny  
McQueery . . . . . Mr. Collins  
Landlord . . . . . Mr. Rowson  
Surgeon . . . . . Mr. Hogg  
Shopman . . . . . Mr. Clarke  
Ned . . . . . Mr. Fawcett  
Postillion . . . . . Miss Solomon  
Jeffrey . . . . . Mr. Villiers  
Capt. Faulkner . . . . . Mr. Williamson  
Clementina . . . . . Mrs. Cleveland  
Lady Sorrel . . . . . Mrs. Hogg  
Fanny . . . . . Miss Green  
Julla Faulkner . . . . . Mrs. Williamson

this country its politics gave it popularity. The opera "Richard Cœur de Lion" was an almost literal transcript from Sedaine's drama of that name, first acted in Paris in 1784. Two versions were brought out in London two years later—one at Drury Lane by General Burgoyne, and one at Covent Garden by Leonard MacNally. The former was the more successful, and was the version played in Boston. Morton's new comedy, "The Way to Get Married," was a great success on both sides of the Atlantic. It was a Covent Garden production, and was what would now be called a comedy-drama, humor and pathos being blended with great skill and effect. Charles Powell brought out two of these pieces at his new theatre, anticipating the production of Holcroft's comedy at the Boston Theatre by more than a week. Besides these, Mrs. Marshall produced for her benefit a little piece called the "Iron Mask, or Destruction of the Bastile;" Madame Gardie brought out a new ballet, the "Island of Calypso;" the two French pantomimists, Dubois and Renaud, offered "Pygmalion" and "Paul and Virginia," both French pieces; and finally a skit called "Ways and Oddities" was produced the same night, with the Covent Garden interlude "Melocosmiotis." In the interlude Mr. Chalmers had the assistance of Mr. Williamson, the Covent Garden singer, at the Boston Haymarket, who gave "The Tobacco-Box" and "The Hobbies."

The full casts of the new pieces show the *personnel* and relative rank of the company; but the strength of Mr. Williamson's com-

## TWO BOSTON COMPANIES—CONTRASTED CASTS.

PLAYS.	Col. Tyler's Co.	Williamson's Co.	PLAYS.	Col. Tyler's Co.	Williamson's Co.
<i>Agreeable Surprise.</i>			Cudden . . . .	Mr. Radcliffe	Mr. Clarke
Compton . . . .	Mr. Chambers	Mr. Collins	Stump . . . . .	Mr. Clarke	Mr. Solomon
Eugene . . . . .	Mr. Harper	Mr. Downie	Lingo . . . . .	Mr. Villiers	Mr. Bates
Chicane . . . . .	Mr. Hughes	Mr. Rowson	Laura . . . . .	Mrs. Pick	Mrs. Marshall
John . . . . .	Mr. S. Powell	Mr. McKenzie	<i>All the World's a Stage.</i>		
Thomas . . . . .	Mr. Ashton	Mr. Hogg	Harry Stukely .	Mr. Ashton	Mr. Cleveland

pany, as compared with that of the previous season, is best illustrated by the changes in the casts of the pieces played by both. A glance at these shows that Cleveland and Marshall shared Snelling Powell, Harper and Chambers' better parts, but Chalmers succeeded to the best. Downie, Fawcett, Hamilton, Hogg and Rowson took their minor roles, besides those of Taylor and Hughes. An exception was *Octavian*, in which Taylor had acquired a prescriptive right, which

## TWO BOSTON COMPANIES—CONTRASTED CASTS.

PLAYS.	Col. Tyler's Co.	Williamson's Co.	PLAYS.	Col. Tyler's Co.	Williamson's Co.
Charles Stanley	Mr. Taylor	Mr. Downie	Maria	Mrs. Harper	Mrs. Cleveland
Cymon	Mr. Clarke	Mr. Rowson	Lucy	Mrs. Hughes	Mrs. Solomon
Kitty Sprightly	Mrs. Hughes	Mrs. Collins	Millwood	Mrs. S. Powell	Mrs. Hogg
Miss Bridget	Mrs. Baker	Mrs. Rowson			
<i>Children in the Wood.</i>			<i>Highland Reel.</i>		
Walter	Mr. Chambers	Mr. Marshall	Shelty	Mr. Harper	Mr. Jones
Sir Rowland	Mr. Ashton	Mr. Kenny	McGilpin	Mr. Hughes	Mr. Hamilton
Gabriel	Mr. Hughes	Mr. McKenzie	Sergt. Jack	Mr. Kenny	Mr. Rowson
Oliver	Mr. Kenny	Mr. Rowson	Capt. Daah	Mr. Taylor	Mr. Fawcett
Lord Alford	Mr. Harper	Mr. Cleveland	Sandy	Mr. Chambers	Mr. Marshall
Girl	Miss Sully	Miss Solomon	Jenny	Mrs. Pick	Miss Rowson
Lady Alford	Mrs. Arnold	Mrs. Hogg			
Winifred	Mrs. Baker	Mrs. Rowson	<i>Jew.</i>		
<i>Every One Has His Fault.</i>			Frederick	Mr. S. Powell	Mr. Downie
Sir Robert	Mr. Chambers	Mr. Chalmers	Charles Ratcliffe	Mr. Taylor	Mr. Cleveland
Harmony	Mr. Ashton	Mr. Cleveland	Saunders	Mr. Hughes	Mr. Rowson
Solus	Mr. Hughes	Mr. Hamilton	Mrs. Ratcliffe	Mrs. Harper	Mrs. Hogg
Placid	Mr. Hamilton	Mr. Hogg	Mrs. Goodison	Mrs. Ashton	Mrs. Solomon
Edward	Miss Sully	Miss Solomon	Dorcas	Mrs. Hughes	Mrs. Rowson
Hammond	Mr. Maginnis	Mr. Downie	Eliza	Mrs. Arnold	Mrs. Marshall
Irwin	Mr. S. Powell	Mr. Marshall			
Miss Woodburn	Mrs. Hughes	Mrs. Graupner	<i>Love in a Village.</i>		
Mrs. Placid	Mrs. Harper	Mrs. Rowson	Young Meadows	Mr. Chambers	Mr. Marshall
Miss Spinster	Mrs. Baker	Mrs. Cleveland	Woodcock	Mr. Hamilton	Mr. Bates
<i>Farmer.</i>			Hawthorn	Mr. Harper	Mr. Rowson
Jemmy Jumps	Mr. Chambers	Mr. Jones	Eustace	Mr. Ashton	Mr. Downie
Blackberry	Mr. Hamilton	Mr. Rowson	Madge	Mrs. Pick	Mrs. Williamson
Col. Dormant	Mr. Ashton	Mr. Kenny	Lucinda	Miss Green	Mrs. Solomon
Fairly	Mr. Kenny	Mr. Ashton	Rosetta	Mrs. Arnold	Mrs. Marshall
Flummery	Mr. Maginnis	Mr. Hamilton			
Capt. Valentine	Mr. Harper	Mr. Marshall	<i>Lying Valet.</i>		
Molly Maybush	Mrs. Pick	Miss Rowson	Sharp	Mr. Harper	Mr. Bates
Landlady	Mrs. Ashton	Mrs. Baker	Trippet	Mr. Ashton	Mr. Downie
Betty	Mrs. Chambers	Mrs. Rowson	Cook	Mr. Villiers	Mr. Clarke
<i>George Barnwell.</i>			Gayless	Mr. S. Powell	Mr. Fawcett
George Barnwell	Mr. S. Powell	Mr. Cleveland	Melissa	Mrs. Hughes	Mrs. Cleveland
Blunt	Mr. Hughes	Mr. McKenzie	Mrs. Gadabout	Miss Green	Miss Rowson
Trueman	Mr. Taylor	Mr. Hogg	Mrs. Trippet	Mrs. Ashton	Mrs. Solomon
			Kitty Pry	Mrs. Chambers	Mrs. Rowson
			<i>Maid of the Oaks.</i>		
			Dupely	Mr. Chambers	Mr. Downie

went to Chalmers. Instead of Mrs. S. Powell, Mrs. Harper, Mrs. Arnold, Mrs. Pick and Mrs. Hughes, we have Mrs. Marshall, Mrs. Cleveland, Mrs. and Miss Rowson and Mrs. Collins. Mrs. Williamson retained such of her previous roles as pleased her, taking whatever else commended itself to the ambition of the manager's wife. To these summaries I have added a number of incomplete casts, comprising only pieces long familiar to the American theatre-going public, al-

## TWO BOSTON COMPANIES—CONTRASTED CASTS.

PLAYS.	Col. Tyler's Co.	Williamson's Co.	PLAYS.	Col. Tyler's Co.	Williamson's Co.
Old Groveby . . .	Mr. Hughes . .	Mr. Hamilton	Dermot . . . . .	Mr. Chambers .	Mr. Collins
Maria . . . . .	Mrs. Chambers .	Miss Rowson	Father Luke . . .	Mr. Kenny . . .	Mr. Hamilton
<i>Midas.</i>			Norah . . . . .	Mrs. Chambers .	Miss Rowson
Jupiter . . . . .	Mr. Hughes . .	Mr. Clarke	Kathleen . . . .	Mrs. Williamson.	Mrs. Solomon
Apollo . . . . .	Mr. Chambers .	Mr. Marshall	<i>Romeo and Juliet.</i>		
Pan . . . . .	Mr. Maginnis .	Mr. Kenny	Romeo . . . . .	Mr. Harper . . .	Mr. Chalmers
Sileno . . . . .	Mr. Harper . .	Mr. Rowson	Mercutio . . . .	Mr. S. Powell .	Mr. Marshall
Dametas . . . .	Mr. Kenny . . .	Mr. Downie	Paris . . . . .	Mr. Ashton . .	Mr. Downie
Juno . . . . .	Mrs. Chambers .	Miss Rowson	Benvolio . . . .	Mr. Hughes . .	Mr. Ashton
Minerva . . . .	Mrs. Harper . .	Miss Green	Montagu . . . .	Mr. Maginnis .	Mr. Rowson
Venus . . . . .	Miss Green . . .	Mrs. Collins	Tybalt . . . . .	Mr. Taylor . . .	Mr. Fawcett
Daphne . . . .	Mrs. Arnold . .	Mrs. Solomon	Friar Laurence .	Mr. Hamilton .	Mr. Jones
Mysis . . . . .	Mrs. Baker . . .	Mrs. Rowson	Apothecary . . .	Mr. Clarke . . .	Mr. Hamilton
Nysa . . . . .	Mrs. Pick . . . .	Mrs. Marshall	Lady Capulet . .		Mrs. Rowson
<i>Mountaineers.</i>			Juliet . . . . .	Mrs. S. Powell .	Mrs. Marshall
Octavian . . . .	Mr. Taylor . . .	Mr. Chalmers	<i>Romp.</i>		
Bulcazin . . . .	Mr. Kenny . . .	Mr. Cleveland	Watty Cockney .	Mr. Chambers .	Mr. Jones
Kilmallock . . .	Mr. Hamilton .	Mr. Marshall	Capt. Slightly . .	Mr. Kenny . . .	Mr. Downie
Violet . . . . .	Mr. Ashton . .	Mr. Downie	Barnacle . . . .	Mr. Hughes . .	Mr. Hamilton
Roque . . . . .	Mr. Hughes . .	Mr. Rowson	Penelope . . . .	Mrs. Hughes . .	Miss Rowson
Old Goatherd . .	Mr. S. Powell .	Mr. Kenny	<i>Rosina.</i>		
Ganem . . . . .	Mr. Hutchins .	Mr. Beete	Belville . . . . .	Mr. Chambers .	Mr. Marshall
Sadi . . . . .	Mr. Chambers .	Mr. Marshall	Capt. Belville . .	Mr. Ashton . .	Mr. Downie
Zorayda . . . .	Mrs. S. Powell .	Mrs. Marshall	Rustic . . . . .	Mr. Hamilton .	Mr. Rowson
Floranthé . . . .	Mrs. Hughes . .	Mrs. Cleveland	William . . . . .	Mr. Williamson.	Mr. Jones
<i>Oscar and Malvina.</i>			Phoebe . . . . .	Miss Green . . .	Miss Solomon
Oscar . . . . .	Mr. S. Powell .	Mr. Chalmers	Rosina . . . . .	Mrs. Arnold . .	Mrs. Marshall
Marvin . . . . .	Mr. Harper . . .	Mr. Cleveland	<i>Spoiled Child.</i>		
Draco . . . . .	Mr. Taylor . . .	Mr. Fawcett	Tag . . . . .	Mr. Chambers .	Mr. Hogg
Carrol . . . . .	Mr. Williamson.	Mr. Marshall	Old Pickle . . .	Mr. Hughes . .	Mr. Hamilton
Pedlar . . . . .	Mr. Chambers .	Mr. Jones	Margery . . . . .	Mrs. Hughes . .	Mrs. Rowson
Page . . . . .	Miss Sully . . .	Miss Solomon	Susan . . . . .	Mrs. Ashton . .	Miss Rowson
Shepherdess . .	Mrs. Chambers .	Mrs. Solomon	<i>Virgin Unmasked.</i>		
Malvina . . . .	Mrs. Williamson.	Mad. Gardie	Coupee . . . . .	Mr. Taylor . . .	Mr. Jones
<i>Poor Soldier.</i>			Blister . . . . .	Mr. Hughes . .	Mr. Hamilton
Patrick . . . . .	Mrs. Pick . . . .	Mrs. Williamson	Thomas . . . . .	Mr. Ashton . .	Mr. Beete
Darby . . . . .	Mr. Harper . . .	Mr. Bates	Quaver . . . . .	Mr. Chambers .	Mr. Marshall
Capt. Fitzroy . .	Mr. S. Powell .	Mr. Downie			

though not all of them had been seen in Boston before this season. In these and in the new productions also Mr. Villiers retained his rank

## INCOMPLETE CASTS OF FAMILIAR PIECES.

## AS YOU LIKE IT.

Adam . . . . . Mr. Hamilton  
Oliver . . . . . Mr. Fawcett  
Sylvius . . . . . Mr. Downie  
Celia . . . . . Mrs. Cleveland  
Audrey . . . . . Mrs. Rowson  
Rosalind . . . . . Mrs. Marshall

## BUSYBODY.

Sir George Airy . . Mr. Marshall  
Whisper . . . . . Mr. Downie  
Sir Francis . . . . Mr. Hamilton  
Isabinda . . . . . Mrs. Cleveland  
Scentwell . . . . . Miss Rowson  
Patch . . . . . Mrs. Rowson  
Marlada . . . . . Mrs. Marshall

## CATHARINE AND PETRUCHIO.

Grumio . . . . . Mr. Hamilton  
Hortensio . . . . . Mr. Downie  
Bianca . . . . . Miss Green  
Catharine . . . . . Mrs. Hogg

## COUNTRY GIRL.

Moody . . . . . Mr. Kenny  
Sparkish . . . . . Mr. Marshall  
Harcourt . . . . . Mr. Williamson  
Peggy . . . . . Mrs. Marshall

## CRITIC.

Sir Fretful . . . . Mr. Hamilton  
Dangle . . . . . Mr. Downie  
Sneer . . . . . Mr. Cleveland  
Mrs. Dangle . . . . Mrs. Rowson  
Raleigh . . . . . Mr. Fawcett  
Leicester . . . . . Mr. Rowson  
Beefeater . . . . . Mr. Hogg  
Whiskerandos . . . Mr. Marshall  
Tilburina . . . . . Mrs. Hogg

## DOUGLAS.

Lord Randolph . . . Mr. Kenny  
Glenalvon . . . . . Mr. Cleveland  
Old Norval . . . . . Mr. Williamson  
Lady Randolph . . . Mrs. Hogg

## DRAMATIST.

Scratch . . . . . Mr. Hamilton  
Lady Waitfort . . . Mrs. Hogg

Louisa Courtney . Mrs. Cleveland  
Letty . . . . . Miss Green  
Marianne . . . . Mrs. Williamson

## FAIR PENITENT.

Altamont . . . . . Mr. Downie  
Rossano . . . . . Mr. Beete  
Lavinia . . . . . Mrs. Cleveland  
Lucilla . . . . . Mrs. Solomon

## HAMLET.

Polonius . . . . . Mr. Hamilton  
Laertes . . . . . Mr. Cleveland  
Horatio . . . . . Mr. Fawcett  
Guildenstern . . . . Mr. Downie  
Francisco . . . . . Mr. Rowson  
Ghost . . . . . Mr. Williamson  
Queen . . . . . Mrs. Hogg  
Player Queen . . . . Miss Rowson  
Ophelia . . . . . Mrs. Williamson

## HENRY IV.

Prince of Wales . Mr. Cleveland  
King . . . . . Mr. Collins  
Poins . . . . . Mr. Downie  
Westmoreland . . Mr. Hamilton  
Worcester . . . . . Mr. Hogg  
Northumberland . . Mr. Kenny  
Prince John . . . . Miss Solomon  
Sir Walter Blunt . . Mr. Fawcett  
Hostess . . . . . Mrs. Baker  
Lady Percy . . . . Mrs. Cleveland

## INKLE AND YARICO.

Inkle . . . . . Mr. Marshall  
Curry . . . . . Mr. Hamilton  
Mate . . . . . Mr. Rowson  
Campley . . . . . Mr. Downie  
Yarico . . . . . Mrs. Marshall  
Narcissa . . . . . Miss Rowson  
Patty . . . . . Mrs. Rowson  
Wowski . . . . . Mrs. Williamson

## IRISHMAN IN LONDON.

Delany . . . . . Mr. Marshall  
Callooney . . . . . Mr. Cleveland  
Capt. Seymour . . . Mr. Downie  
Mr. Frost . . . . . Mr. Hamilton  
Louisa . . . . . Mrs. Cleveland

Carline . . . . . Mrs. Solomon  
Cubba . . . . . Mrs. Rowson

## ISABELLA.

Carlos . . . . . Mr. Fawcett  
Sampson . . . . . Mr. Hamilton  
Belford . . . . . Mr. Beete

## JANE SHORE.

Hastings . . . . . Mr. Chalmers  
Belmour . . . . . Mr. Downie  
Dumont . . . . . Mr. Marshall  
Alicia . . . . . Mrs. Cleveland  
Jane Shore . . . . Mrs. Marshall

## KNOW YOUR OWN MIND.

Millamour . . . . . Mr. Chalmers  
Dashwould . . . . Mr. Marshall  
Sir Harry . . . . . Mr. Downie  
Old Bygrove . . . . Mr. Hamilton  
Capt. Bygrove . . . Mr. Fawcett  
Miss Neville . . . . Mrs. Cleveland  
Lady Bell . . . . . Mrs. Marshall

## LE FORET NOIRE.

Le Terreur . . . . . Mr. Lege  
Geronte . . . . . Mr. Hamilton

## LYAR.

Young Wilding . . . Mr. Chalmers  
Sir James Elliott . . Mr. Fawcett  
Miss Grantham . Mrs. Cleveland  
Miss Godfrey . . . Miss Green  
Kitty . . . . . Mrs. Rowson

## MIDNIGHT HOUR.

Ambrose . . . . . Mr. Downie  
Matthias . . . . . Mr. Rowson  
Cicely . . . . . Mrs. Rowson  
Flora . . . . . Mrs. Williamson

## MISER.

Clerimont . . . . . Mr. Downie  
Decoy . . . . . Mr. Rowson  
Harriet . . . . . Miss Green  
Lappet . . . . . Mrs. Hogg

## MODERN ANTIQUES.

Joey . . . . . Mr. Villiers

as the principal low comedian, except when displaced by Jones or Bates, and Kenny played nearly all his former parts and many new ones. When Kenny took his benefit it was announced that the receipts would

## INCOMPLETE CASTS OF FAMILIAR PIECES.

Coachman . . . . . Mr. Rowson  
Mrs. Cockletope . Mrs. Cleveland  
Nan . . . . . Mrs. Rowson  
Flounce . . . . . Miss Green

## OLD MAID.

Clerimont . . . . . Mr. Hogg  
Trifle . . . . . Miss Rowson

## PERCY.

Percy . . . . . Mr. Cleveland  
Douglas . . . . . Mr. Chalmers  
Raby . . . . . Mr. Hamilton  
Sir Hubert . . . . . Mr. Fawcett  
Harcourt . . . . . Mr. Downie  
Birtha . . . . . Mrs. Cleveland

## PROVOKED HUSBAND.

Lord Townly . . . Mr. Chalmers  
Sir Francis . . . . Mr. Hamilton  
Manly . . . . . Mr. Cleveland  
Basset . . . . . Mr. Downie  
Squire Richard . . . Mr. Villiers  
Poundage . . . . . Mr. Beete  
Lady Grace . . . Mrs. Cleveland  
Lady Wronghead . . Mrs. Baker

## PURSE.

Edmund . . . . . Mr. Marshall  
Page . . . . . Miss Solomon  
Sally . . . . . Mrs. Solomon

## RICHARD III.

Richard . . . . . Mr. Chalmers  
Richmond . . . . . Mr. Cleveland  
Henry VI. . . . . Mr. Collins  
Buckingham . . . . Mr. Fawcett  
Catesby . . . . . Mr. Rowson  
Lady Anne . . . Mrs. Cleveland  
Duchess of York . Mrs. Rowson  
Queen Elizabeth . . Mrs. Hogg

## SCHOOL FOR SCANDAL.

Charles Surface . . Mr. Chalmers  
Joseph Surface . . Mr. Cleveland  
Crabtree . . . . . Mr. Hamilton  
Rowley . . . . . Mr. Rowson

## SLAVES IN ALGIERS.

Constant . . . . . Mr. Williamson  
Mustapha . . . . . Mr. Hogg  
Ben Hassan . . . . Mr. Rowson  
Zoriana . . . . . Miss Rowson  
Selima . . . . . Miss Green  
Frederick . . . . . Mr. Downie  
Henry . . . . . Mr. Cleveland  
Olivia . . . . . Mrs. Rowson  
Rebecca . . . . . Mrs. Hogg

## ST. PATRICK'S DAY

Lieutenant . . . . Mr. Marshall  
Credulous . . . . . Mr. Kenny  
Trounce . . . . . Mr. Rowson  
Flint . . . . . Mr. Hogg  
Dr. Rosy . . . . . Mr. Hamilton  
Bridget . . . . . Mrs. Rowson  
Laurilla . . . . . Mrs. Collins

## SULTAN.

Grand Carver . . . Mr. Rowson  
Osmyn . . . . . Mr. Villiers  
Ismene . . . . . Miss Rowson  
Roxalana . . . . . Mrs. Marshall

## SUSPICIOUS HUSBAND.

Jack Meggot . . . . Mr. Downie  
Mrs. Strickland . . Mrs. Solomon  
Clarinda . . . . . Mrs. Marshall

## THREE WEEKS AFTER MARRIAGE.

Sir Charles Racket, Mr. Chalmers  
Woodley . . . . . Mr. Downie  
Lovelace . . . . . Mr. Hogg  
Drugget . . . . . Mr. Hamilton  
Mrs. Drugget . . . Mrs. Rowson  
Dimitry . . . . . Mrs. Solomon  
Lady Racket . . . Mrs. Marshall

## TOM THUMB.

Ghost . . . . . Mr. Rowson  
Huncamunca . . . Mrs. Solomon  
Cleonora . . . . . Miss Green  
Dollalolla . . . Mrs. Williamson

## TWO HUNTERS.

Guillot . . . . . M. Lege  
Colas . . . . . M. Dubois  
Perrette . . . . . Mad. Gardie

## VENICE PRESERVED.

Jaffier . . . . . Mr. Chalmers  
Pierre . . . . . Mr. Cleveland  
Priuli . . . . . Mr. Kenny  
Bedamar . . . . . Mr. Downie  
Elliott . . . . . Mr. Beete  
Spinosa . . . . . Mr. Rowson

## WAY TO KEEP HIM.

Lovemore . . . . . Mr. Chalmers  
Sir Brilliant . . . Mr. Cleveland  
Sir Bashful . . . Mr. Hamilton  
William . . . . . Mr. Downie  
Sideboard . . . . . Mr. Beete  
Widow Belmour . Mrs. Marshall  
Lady Constant . Mrs. Cleveland  
Muslin . . . . . Miss Rowson  
Mignon . . . . . Mrs. Collins

## WEDDING DAY.

Rakeland . . . . . Mr. Cleveland  
Millden . . . . . Mr. Kenny  
Mr. Contest . . . Mr. Downie  
Sir Adam Contest . Mr. Hamilton  
Mrs. Hamford . . . Mrs. Hogg  
Lady Autumn . . . Mrs. Rowson  
Hannah . . . . . Miss Rowson  
Lady Contest . Mrs. Williamson

## WEST INDIAN.

Belcour . . . . . Mr. Chalmers  
Capt. Dudley . . . Mr. Fawcett  
Stukely . . . . . Mr. Downie  
Fulmer . . . . . Mr. Rowson  
Maj. O'Flaherty . Mr. Hamilton  
Lady Rusport . . . Mrs. Baker  
Mrs. Fulmer . . . Mrs. Rowson  
Lucy . . . . . Miss Green  
Charlotte . . . Mrs. Williamson

all go to Mrs. Kenny and her children, and S. Powell postponed his benefit at the Haymarket to befriend his former associate. Mr. Baker made his first appearance in three years as *Captain Cape* in the "Old Maid" for Mr. T. Paine's benefit. Mrs. Marshall chose the "Country Girl" as a benefit piece, that she might play *Peggy*. Mr. Clarke also asserted himself on his benefit night by appearing as *Gregory* in the "Mock Doctor," when Mr. Coles was seen as *Orlando* in "As You Like It." Jones, who had returned from Charleston, played *Bob Acres* in the "Rivals" for Williamson's last benefit. The season had been disastrous, the expenditures exceeding the receipts, in consequence of the competition of the rival house.

When Williamson's season closed, the company was scattered, but none finally retired from the stage, except the Rowson family, after a

## MRS. ROWSON'S PARTS.

*Phil. Co.*

Agreeable Surprise . . . Fringe  
Alexander the Great, Sysagambis  
All in the Wrong . . . Tattle  
All the World's a Stage

## Miss Bridget

As You Like It . . . Audrey  
Auld Robin Gray . . . Dorcas  
Bank Note . . . Lady Supple  
Barnaby Rattle . . . Lady Pride  
Beaux' Stratagem

## Lady Bountiful

Belle's Stratagem . . . Kitty Willis  
Birth of Harlequin . . . Maid  
Box Lobby Challenge, Theodosia  
Busybody . . . Patch  
Catharine and Petruchio

## Catharine

Children in the Wood

## Winifred

Citizen . . . Maria  
Clandestine Marriage . . . Betty  
Conscious Lovers . . . Isabella

brief summer engagement with Harper at Newport. During the three years that the Rowsons were with the Philadelphia company, Mrs. Rowson's list of parts was a long one, but she played nothing above the rank of mere respect-

## MR. ROWSON'S PARTS.

*Phil. Co.*

American Tar . . . Dick Hauser  
As You Like It . . . Charles  
Gil Blas . . . Cook  
Harlequin Hurry Scurry, Farmer  
Harlequin's Club . . . Landlady  
How to Grow Rich . . . Nab  
Jubilee . . . Trumpeter  
Love in a Camp . . . Olmutz  
Miraculous Mill . . . Mealey  
Mountaineers . . . Roque  
Rosina . . . Rustic  
Travellers Preserved . . . Ramirez  
Wild Oats . . . Gammon

## MISS ROWSON'S PARTS.

American Tar . . . Susan  
Bank Note . . . Maid  
Beggars on Horseback

Mrs. Barney Vag





in the office of Claypoole's *Advertiser*, before she was eighteen. David Claypoole Johnston, the eminent caricaturist, often called the American Cruikshank, was her son. Mrs. Johnston died in July, 1855. Mrs. Rowson's last part at the Boston Theatre was *Miss Pickle* in the "Spoiled Child," on the 17th of May, 1797. After her retirement she opened a young ladies' school in Boston, which she conducted with great success for many years, numbering among her pupils the daughters of some of the principal families of Beacon Hill, by whom she was held in great esteem. She died in 1824, but her school was continued for a number of years after her death.

The fortunes of the other members of Mr. Williamson's disbanded company will be developed as a subsequent part of this history. Some of them obtained engagements at Charleston, where Mr. Sollee has previously carried so many Boston players, thus crowding out those who had gone before. The latter found a refuge in other Southern towns or made their way back to the Northern cities, even Alexandria becoming in 1798 an important theatrical town.

Rivals . . . . . Lucy  
 Road to Ruin . . Mrs. Warren  
 Romeo and Juliet { Lady Capulet  
                           Nurse  
 Rule a Wife and Have a Wife  
                           Margaretta  
 School for Scandal  
                           Lady Sneerwell  
 School for Wives, Lady Rachel  
 Selima and Azor . . . Fatima  
 Slaves in Algiers . . . Olivia  
 Spoiled Child . . . Miss Pickle  
 St. Patrick's Day . . . Bridget  
 Suicide . . . . Mrs. Grogan  
 Suspicious Husband . . Lucetta  
 Three Weeks After Marriage  
                           Mrs. Drugget  
 Tom Thumb . . . Glumdalca  
 Toy . . . . . Katy Kavenagh  
 Triumphs of Love  
                           Hannah Friendly  
 True-Born Irishman . Lady Bab  
 Two Strings to Your Bow, Maid  
 Village Lawyer . . . Mrs. Scout  
 Volunteers . . . . Rosalind  
                           { Mrs. Peery  
 Ways and Means { Lady Dunder  
 Wedding Day . . . . Hannah  
 West Indian . . { Mrs. Fulmer  
                           Lady Rusport  
 Wheel of Fortune  
                           Dame Dunckley  
 Who's the Dupe? . . Charlotte  
 Widow's Vow . . . . . Inis  
 Witches of the Rock  
                           Fruit Woman  
 Wonder . . . . . Inez  
 Wrangling Lovers . . Jacintha

## CHAPTER XVIII.

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### THE BOSTON HAYMARKET, 1796-7.

BUILDING THE NEW HOUSE—POWELL'S RECRUITS—MR. AND MRS. BARRETT—THE SIMPSONS—WILLIAMSON, THE SINGER—MR. DICKENSON—THE PRODUCTIONS—"BUNKER HILL"—"WEST POINT PRE-SERVED"—THE CASTS—A DISASTROUS SEASON.

ON the 11th of April, 1796, Charles S. Powell advertised proposals for building a new theatre in Boston. The capital was placed at £3,400—two hundred shares of stock at \$60 per share—making \$12,000 in American money. Powell was to have a lease of the new house, to which he gave the name of the Haymarket, for fourteen years at an annual rental of \$1,200. Such was the eagerness with which the shares were taken that on the 18th of May an advertisement was printed for bids for the contract for furnishing stone for the new building. Each share of stock carried with it free admission to the theatre during the season, and the desire to become stockholders was so great that some Boston mechanics even undertook to give their labor in payment for their shares. So rapidly was the work pushed forward that before the close of the year the house was ready for occupancy. The new theatre was situated near the corner of Tremont and Boylston Streets, and was an immense wooden pile, overtopping every building in the vicinity. It had three tiers of boxes, together with a pit and gallery. While the theatre was building, Mr. Powell

went to England to engage a company, again going into the English provinces for his recruits. The only London engagement that he effected was that of Mr. Williamson, a singer of some repute at Covent Garden. The English provincial players were Mr. and Mrs. Barrett, Mr. and Mrs. Simpson, and the three Misses Westray, daughters of Mrs. Simpson by a former marriage.

Mr. Powell had left behind him the nucleus of a very fair company for the time—Mr. and Mrs. S. Powell, Mr. and Mrs. Hughes, Mr. Taylor and Mrs. Pick from the Boston Theatre, together with such other players and aspirants for theatrical fame as were available. The new theatre was opened on the 26th of December, 1796, the "Belle's Stratagem" and "Mirza and Lindor" comprising the bill. Mr. S. Powell appeared as *Doricourt*, Mr. Charles Powell was once more seen in his old part of *Flutter*, and Mr. Taylor, from the Boston Theatre, played *Court-all*. Mrs. S. Powell was the *Letitia Hardy*, Mrs. Hughes *Lady Touchwood*, Miss Harrison, the sister of Mrs. S. Powell, *Miss Ogle*, and Mrs. Pick *Kitty Willis*. Mr. Marriott, who had been with the Old American Company and

## LIST OF PERFORMANCES.

1796.

- Dec. 26—Belle's Stratagem . Mrs. Cowley  
Mirza and Lindor.  
28—Suspicious Husband . . Hoadly  
Cooper.

1797.

- Jan. 2—She Stoops to Conquer, Goldsmith  
Waterman . . . . . Dibdin  
4—Beaux' Stratagem . . . Farquhar  
Padlock . . . . . Bickerstaff  
6—Variety . . . . . Griffith  
Mirza and Lindor.  
9—Jew . . . . . Cumberland  
Rosina . . . . . Mrs. Brooke  
11—Upholsterer . . . . . Murphy  
Padlock.  
13—Variety.  
New French Deserter.  
16—Alexander the Great . . . Lee  
New French Deserter.  
18—Way to Get Married . . Morton  
Deserter . . . . . Dibdin  
20—Alexander the Great.  
Quaker . . . . . Dibdin  
23—Way to Get Married.  
Waterman.  
25—Battle of Hexham . . Colman, Jr  
Animal Magnetism, Mrs. Inchbald  
27—Merchant of Venice . Shakspeare  
New French Deserter.

- Jan. 30—Mountaineers . . . . Colman, Jr  
Milliners.  
Miller of Mansfield . . Dodsley
- Feb. 1—Battle of Hexham.  
Milliners.  
Quaker.  
3—Richard III . . . . . Shakspeare  
Inkle and Yarico . . Colman, Jr  
6—Merchant of Venice.  
Siege of Quebec (Pant.)  
Two Hunters and the Milkmaid.  
8—Inkle and Yarico.  
Siege of Quebec.  
Two Hunters.  
10—Road to Ruin . . . . . Holcroft  
Animal Magnetism.  
13—Man of Ten Thousand . Holcroft  
Wood Cutters.  
Agreeable Surprise . . O'Keefe  
15—Mountaineers.  
Wood Cutters.  
Retaliation . . . . . MacNally  
20—Battle of Bunker Hill . . Burk  
Padlock.  
22—Bunker Hill.  
Poor Jack.  
Prize . . . . . Hoare  
24—Bunker Hill.  
Deuce is in Him . . . . Colman  
(Author's Night.)  
27—Bunker Hill.  
Poor Jack.
- March 1—Bunker Hill  
Bon Ton . . . . . Garrick  
3—Bunker Hill.  
Midnight Hour . Mrs. Inchbald  
(Author's Second Night.)  
6—Bunker Hill.  
Double Disguise . . Mrs. Hook  
8—Double Disguise.  
Deuce is in Him.  
Robinson Crusoe . . . Sheridan  
10—Alexander the Great.  
Robinson Crusoe.  
13—Child of Nature . Mrs. Inchbald  
Chrononhotonthologos . . Carey

afterward with the Virginia company, made his first appearance in Boston as *Sir George Touchwood*. There was now a second Mrs. Marriott, who was among the attendants of *Mirza* in "*Mirza and Lindor*." The name of Mr. Cunningham, who was *Gibson* in the comedy and the *Valet* in the ballet, was new, as was also that of Mr. Dickenson, who made "his first appearance on any stage" as *Saville*. Dickenson, whose real name was Dickson, was born in London in 1774, but went to Philadelphia at the age of twenty-one, where he was engaged by Mr. Powell during a visit of the Haymarket manager to the Quaker City. He married Miss Harrison and achieved success in Boston both as actor and manager. The important *debuts* of the opening comedy were those of Mr. Simpson as *Hardy* and Mrs. Simpson as *Mrs. Racket*. Mrs. Simpson was underlined as from the Theatre Royal, Bath; but the Mrs.

Simpson who succeeded to the roles of Mrs. Siddons in 1782 and was the Bath heroine for a number of years was not this Mrs. Simpson. In the pantomime, besides Mr. Cunnington, were Mrs. Pick, Mr. and Mrs. Val, Mr. and Mrs. Lege and Mr. Francisquy. Mrs. Simpson's daughter, Miss Westray, who became Mrs. William B. Wood, made her American *debut* on the 28th as *Jacintha* in the "Suspicious Husband." The same night Mr. Barrett made his first appearance in the United States as *Ranger*. There were three Barretts on the English and Irish stage—Barrett, of the Haymarket, who played subordinate parts there for many years; "Jew" Barrett, best known in Dublin and so called because he loaned money to the actors at high interest; and Barrett, of Norwich. The last was Giles Leonard Barrett, now the leading player of the new Boston Haymarket. The first mention of him in a London paper

- Mar. 15—Adopted Child . . . . . Birch  
Deserter.  
17—George Barnwell . . . . . Lillo  
New French Deserter.  
20—Every One Has His Fault  
Mrs. Inchbald  
Ghost . . . . . Mrs. Centlivre  
27—Columbus . . . . . Morton  
Adopted Child.  
29—Columbus.  
Ghost.  
Garden of Love.  
31—Columbus.  
Garden of Love.  
Double Disguise.  
April 3—Columbus.  
Adopted Child.  
5—Columbus.  
Whims of Galatea . . Francisquy  
7—Bunker Hill.  
Prize.  
10—Love in a Village . . Bickerstaff  
Garden of Love.  
17—West Point Preserved . . Brown  
Agreeable Surprise.  
19—West Point Preserved.  
Prize.  
21—West Point Preserved.  
Padlock.  
24—West Point Preserved.  
Irish Widow . . . . . Garrick  
(For the Sisters of the Author.)  
26—West Point Preserved.  
Harlequin Doctor.  
28—Inkle and Yarico.  
Lying Valet . . . . . Garrick  
May 3—He Would be a Soldier . . Pilon  
Milliners.  
Irishman in London . Macready  
8—Rule a Wife and Have a Wife  
Fletcher  
Quality Binding . . . . . Rose  
(Mr. Williamson's benefit.)  
10—Bunker Hill.  
Wrangling Lovers . . . . . Lyon  
Indian War Feast . . . . . Burk  
(Author's Night.)

- May 15—Zorinski . . . . . Morton  
Sportsman Outwitted.  
Romance of an Hour . . Kelly  
(Mr. Simpson's benefit.)  
17—Rule a Wife and Have a Wife.  
Clemency of Charlemagne.  
(Madame Val's benefit.)  
19—Love Makes a Man . . . Cibber  
Clemency of Charlemagne.  
(Mrs. S. Powell's benefit.)  
22—Rage . . . . . Reynolds  
Don Juan.  
(Mr. Francisquy's benefit.)  
24—Death of Louis XVI . . Preston  
Poor Jack.  
Son-in-Law . . . . . O'Keefe  
(Mr. Fawcett's benefit.)  
26—Three and the Deuce . . . Hoare  
Destruction of the Bastile.  
Don Juan.  
(Mr. Barrett's benefit.)  
29—Werter . . . . . Reynolds  
Mountaineers.  
Absent Man . . . . . Bickerstaff  
(Mr. Taylor's benefit.)  
31—School for Scandal . . Sheridan  
Son-in-Law.  
(Brother Barrett's benefit.)  
June 5—Zorinski.  
Adopted Child.  
(Mrs. Simpson and Miss Westray's benefit.)  
7—Duplicity . . . . . Holcroft  
Divorce . . . . . Jackman  
(Mr. and Mrs. Hughes' benefit.)  
12—Child of Nature.  
Medea and Jason.  
All in Good Humor . . . Oulton  
(Mr. S. Powell's benefit.)  
14—Death of Louis XVI.  
Zorinski.  
(Fawcett and Taylor's benefit.)

was in July, 1785, when it was said that the Brunton, our Mrs. Merry, before her *entree* on the Covent Garden boards, would keep Stabich Fair in the most noble booth of Mr. Barrett. A letter from Norwich dated February 4th, 1788, speaks of Barrett as manager of the Norwich Theatre, and says he had engaged Palmer and Bannister and wanted Mrs. Siddons. In 1790 Barrett was engaged at the Royal Circus, where he made his first appearance on the 16th of April. In 1791 he appeared as *Ranger* at Derby, and afterward played at Nottingham and Margate the same year. "Charity here triumphs over taste," said a letter from Norwich, dated March 14th, 1792, "for Mrs. Barrett's benefit at the theatre overflowed, although her husband performed two principal characters." There is no reason

to suppose that this sarcasm was aimed at Barrett as an actor. It is, perhaps, explained by the fact that Barrett married the daughter of a Norwich alderman, whom he had abandoned for Mrs. Belfield, an

actress. Although Mrs. Barrett was originally announced in Boston as from Covent Garden and the Haymarket, I have not been able to find her name in the bills as Mrs. Belfield, Mrs. Rivers, or her real name, Mrs. Barrett; but she was an actress of experience in the English provinces, as is apparent from the fact that her American *debut* was announced to be made as *Mrs. Beverly* in the "Gamester" on the 2d of January, 1797. For some reason "She Stoops to Conquer" and the "Waterman" were substituted for the "Gamester" and the "Upholsterer," and in consequence she actually appeared in Boston for the first time two days later as *Mrs. Sullen* in the "Beaux' Stratagem." The change of bill had the effect of hastening the American *debut* of Mr. Williamson, the singer, who made his first appearance as *Tom Tug*. David Williamson was a singer of repute at Covent Garden, where he was first heard February 26th, 1791, as *Bob*, the miller, in the "Woodman." One of the critics said of him on this occasion that he had a sound, clear voice, and had only to learn a more skilful management of it to become an acquisition to the stage. He also appeared during his first season at Covent Garden as *Maleager* in "Alexander the Little," and the *Rustic* in "Rosina." Another first appearance in Boston that was deferred in consequence of the change of bill was that of Mrs. Allen, which was announced for *Termagant* in the "Upholsterer." Mrs. Allen had played in New York and Albany in 1785-6. She made her Boston *debut* on the 6th of January as *Lady Fallal* in "Variety." Miss Broadhurst, from the Philadelphia and New York theatres, was also engaged and made her first appearance in Boston on the 4th as *Leonora* in the "Padlock." There were no further introductions until the 25th, when Miss Eleanor Westray made her first appearance as the *Prince of Wales* in the "Battle of Hexham." She



afterward became Mrs. Darley, the wife of the actor recorded in this volume as Darley, Jr. When the "Road to Ruin" was given on the 10th of February, Mr. Fawcett, who had been with the company at the Boston Theatre, played *Sulky*, and Miss Gowen, who previously appeared as *Joan* in the "New French Deserter," had the little part of *Sophia*. The other names that occur in the bills during the season, apart from the performers in the pantomimes, were Wilson, Sprague and Clough, who made themselves useful in minor roles.

Although the company was not to be compared with that at the Boston Theatre, the season was made a memorable one

BUNKER HILL.

General Warren . . . . .	Mr. Barrett
Colonel Prescott . . . . .	Mr. S. Powell
Colonel Putnam . . . . .	Mr. Hughes
Governor Gage . . . . .	Mr. Marriott
Lord Percy . . . . .	Mr. Williamson
General Howe . . . . .	Mr. Dickenson
Colonel Harman . . . . .	Mr. Fawcett
American Grenadier . . . . .	Mr. Wilson
Colonel Abercrombie . . . . .	Mr. Taylor
Elvira . . . . .	Mrs. Barrett
Anna . . . . .	Mrs. Hughes
Principal Mourner . . . . .	Miss Broadhurst

by the successful production of two dramas on Revolutionary themes. The first of these was the "Battle of Bunker Hill," by John Burk, an Irishman, who had arrived in Boston early in 1796. A report was circulated soon after his arrival that a reward for his arrest had been offered by the

British government, but the *Columbian Centinel* denied this, saying he had fled not from prosecution, but from persecution. "He is a gentleman of talents and modesty," the *Centinel* added, "and his principles of government are rational and republican." This "deplorable" play, as Dunlap calls it, was first produced on the 20th of February, 1797, and enjoyed the unprecedented run of nine nights during the season to crowded houses. There is no difference of opinion as to the houses. "They have brought out a new play," Williamson wrote in his letter to Hodgkinson, "called 'Bunker's Hill,' a tragedy, the

most execrable of the Grub Street kind; but from its locality in title, the burning of Charlestown and peppering of the British, which are superadded to the tragedy in pantomime, to the utter disgrace of Boston theatricals, has brought full houses." The praise of the *Centinel* was as unstinted as Williamson's condemnation was sweeping and severe. "'Bunker Hill' is not less unrivalled as a play," said that journal, "than it has been unequalled in the history of military glory." The play was offered to Hodgkinson for production in a let-

## BURK'S LETTER TO HODGKINSON.

Dear Sir,

From a wish that you should be possessed of my play as early as possible, I have preferred sending on the original copy rather than wait to have a fair one transcribed—where it was incomplete I have written and made it good, interspersing such remarks as, from seeing the effect in representation, appeared to me serviceable in getting it up. It was played seven nights successively, and on the last night was received with the same enthusiasm as on the first—it revived old scenes, and united all parts of the house. Mr. Powell intends it for a stock play, and it will be represented on all festivals—such as 4th July, 19th June, &c. It will be played here in a few nights again, immediately after Columbus. The lines marked by inverted commas are those spoken. The hill is raised gradually by boards extended from the stage to a bench. Three men should walk abreast in it, and the side where the English march up, should for the most part be turned towards the wings; on our hill there was room for eighteen or twenty men, and they were concealed by a board painted mud colour, and having two cannon painted on it—which board was three feet and a half high. The English marched in two divisions from one extremity of the stage, where they ranged, after coming from the wings, when they

come to the foot of the hill. The Americans fire—the English fire—six or seven of your men should be taught to fall—the fire should be frequent for some minutes. The English retire to the front of the stage—second line of English advance from the wing near the hill—firing commences—they are again beaten back—windows on the stage should be open to let out the smoak. All the English make the attack and mount the hill. After a brisk fire, the Americans leave works and meet them. Here is room for effect, if the scuffle be nicely managed. Sometimes the English falling back, sometimes the Americans—two or three Englishmen rolling down the hill. A square piece about nine feet high and five wide, having some houses and a meeting-house painted on fire, with flame and smoak issuing from it, should be raised two feet distance from the horizon scene at the back of your stage, the windows and doors cut out for transparencies—in a word, it should have the appearance of a town on fire. We had painted smoak suspended—it is raised at the each wing, and is intended to represent Charlestown, and is on a line with the hill, and where it is lowest. The fire should be played skilfully (this puts one in mind of Bottom playing Moonshine) behind this burning town, and the smoak to evaporate. When the curtain rises in the fifth, the appearance of the whole is

ter that Dunlap printed as "too great a curiosity" to be suppressed; but Hodgkinson returned it, partly through the terms demanded by the author, and finally refused it altogether, in consequence of Dunlap's

good—Charlestown on fire, the breastwork of wood, the Americans appearing over the works and the muzzles of their guns, the English and the American music, the attack of the hill, the falling of the English troops, Warren's half-descending the hill and animating the Americans, the smook and confusion, all together produce an effect scarce credible. We had a scene of State-street—if you had one it would not be amiss—we used it instead of the scene of Boston Neck—it appears to me you need not be particular, but the hill and Charlestown on fire. We had English uniforms for men and officers. You can procure the coats of some company at New-York, which dresses in red. Small cannon should be fired during the battle, which continued with us for twelve or fifteen minutes. I am thus prolix that you may find the less difficulty in getting it up—it is not expensive, and will always be a valuable stock piece. I should not wonder if every person in New-York, and some miles around it, should go to see it represented. There will no doubt be some who will call in question your prudence in getting up this piece, as being not in favour of England. Those are blockheads, and know not the public opinion in America. Boston is as much divided as New York—party was forgotten in the representation of it. Others there are who will endeavour to prejudice you against its merit; of them I shall say nothing. You have the play and can judge for yourself—my reason for mentioning the latter description of men is, that a man from Boston, who pretends to criticise without knowing how to *spell*, has been industrious in depreciating the value of my piece in Boston, and I conceived it not improbable that he would act in the same manner in New-York. When he found it

had succeeded, he ascribed its success alone to its locality. This man took a letter to you from Mr. Barrett. I send you the prologue and elegy.

After consulting Mr. Barrett, who was delicate in advising, lest he should be thought partial to one interest or the other, I have concluded to charge you one hundred guineas for the copy, seventy of which I request you will send to Mr. Barrett immediately on receipt of the piece, the remaining thirty on the fourth night of representation. Mr. Barrett thinks it will run ten nights in succession at New-York. I think not of printing it for one year, when I do I shall dedicate it to the President. Mr. Bates has sent on to me for a copy. I am in treaty with Mr. Wignell. The terms shall not be lower than with you. I shall send you on from time to time such pantomimes and entertainments as I shall arrange, on reasonable terms. I have three at present, which I shall send on when you please, as cheap as you can get a pirated copy of a farce. My new tragedy, entitled Joan of Arc, or the Maid of Orleans, is ready for representation. Excuse this wretched scrawl, it has been written too hastily.

JOHN BURK.

We had our hill on the left side of the stage—the painting of Charlestown on fire should not be seen till the fifth act. If there is anything you would wish to be informed on further, by directing a line to me, you shall receive the speediest answer. As I look on this only as the *basis* of a future negotiation, I shall not be averse to abate something of my demand, if you think it high, though I am tolerably certain you will clear four thousand dollars in its run only.

opposition, to whom its scenic effects were an abomination, as is clearly indicated by his sneer—"how to play a tragedy." The scenery, by the way, was by Audin, and the dirge in the transformation was sung by Miss Broadhurst as the principal mourner, assisted by Mrs. Pick, Miss Elizabeth Westray—who became successively Mrs. Villiers and Mrs. Twaits—Miss Gowen, Miss Westray and Miss Eleanor Westray as mourners. Burk made \$2,000 by the production in Boston. The play was printed, but the dedication was to Aaron Burr, not to the President, as the author intended. As a play it has little literary or dramatic merit.

Two months after the production of "Bunker Hill" another American play, "West Point Preserved," was brought out at the Boston Haymarket. This piece was

## WEST POINT PRESERVED.

written by an American, "the late William Brown, well known to amateurs of science and poesy."

As Mr. Brown did not live to see the production of his drama, the proceeds of the "author's night" were given to his sisters. Dunlap does not mention this production at all, notwithstanding it was

Washington . . . . .	Mr. Barrett
La Fayette . . . . .	Mr. Taylor
Arnold . . . . .	Mr. Powell
Greene . . . . .	Mr. S. Powell
Knox . . . . .	Mr. Fawcett
Hamilton . . . . .	Mr. Hughes
Robertson . . . . .	Mr. Dickenson
Humphreys . . . . .	Mr. Clough
Volunteer . . . . .	Mr. Simpson
Messenger . . . . .	Mr. Sprague
Major André . . . . .	Mr. Williamson
Mrs. Arnold . . . . .	Mrs. Simpson
Louisa . . . . .	Miss Gowen
Honoria . . . . .	Mrs. S. Powell

played six nights in succession and antedated his "André" by a year. Only the prologue, which was spoken by Mr. Barrett, was printed.

## PROLOGUE.

When first indignant of the wrongs they  
bore,  
Your valiant sires explor'd this distant shore,  
Thro' pathless oceans undismayed they pass'd,

And found fair Freedom in the boundless  
waste.

From meagre famine, and the savage foe,  
Their hardy souls experienced many a woe;  
Till thro' the devious wilds they forc'd their  
way,

Mr. Powell displayed as much vigor in bringing out new English pieces and pieces new to Boston as he showed tact in the production of American dramas, but his selections did not always approve his judgment. His first new piece, Richard Griffith's "Variety," is an

And op'd the darkling forest to the day.

Here each new sun their growing power  
beheld,  
To the wild wood succeeds the fertile field;  
Before the hamlet and the town remove  
The thorny thicket and the gloomy grove;  
From distant climes adventurous barques re-  
sort,

And various nations crowd each rising port.

But still, the arts of polished life unknown,  
Each formal visage wore a gloomy frown;  
In bigot bonds th' imprisoned thought con-  
fined,

Stern superstition held the captive mind.  
Few pleasures were allowed to soften toil,  
'Twas sin to laugh, and hardly safe to smile.  
The buskined muse they never could endure,  
Perhaps too rigid, and perhaps too poor.

But when fair science spread her radiant  
light,

Dark superstition sought her native night.  
Then, first each breast immortal Shakspeare  
fired;

All read the scenes—to view all they desired.  
Hence into being rose Columbia's stage,  
The cherished offspring of a liberal age.

And now since commerce to the genial  
gale

Spreads o'er each watery world her wealthy  
sail,

On canvas pinions circles every zone,  
To make the treasures of a world your own,  
These splendid seats your attic taste has  
rais'd,

Are nobly patronized, as justly prais'd;  
Here youth and age their leisure hours em-  
ploy,

On scenes of useful woe or harmless joy.

Born on Columbia's shore, a bard, this  
night,  
Plumes his young wing, and tempts a daring  
flight;

With native notes presumes to please the ear,  
And force from patriot eyes the tender tear.  
Deep in your minds the well-known tale's  
engraved,—

A hero sacrificed—a traitor saved.

From disappointed justice Arnold flies,  
And oh! hard fate! the noble André dies,  
Though pleas'd that heaven preserved th'  
important post,

The prized palladium of Columbia's coast,  
Not sternest veterans e'er the tale relate,  
But pour a pitying tear on André's fate.

Be yours this night to rear, with fost'ring  
hand,

The rare production of your native land;  
With just applause the toils of genius crown,  
The scene, the fable and the bard your own,  
Thus warm'd in approbation's ripening ray,  
Shall future bards their scenic power display,—  
Your venial faults, your glorious deeds re-  
hearse,

With comic wit or tragic charm of verse.  
Columbian Shaksperes shall adorn the age—  
Columbian Garricks grace Columbia's stage.  
Then shall the full resounding trump of fame,  
To earth's remotest bounds your praise pro-  
claim;

On distant shores your envied sons declare  
The first in genius, freedom, arts and war—  
Till e'en proud Europe deign to learn from  
you,

And the Old World be lessoned by the New.

illustration. It was without plot or characterization, and had failed at Drury Lane fifteen years before. The second of his new pieces, Morton's comedy, the "Way to Get Married," had been produced at the Boston Theatre on the night that the Haymarket opened. The cast was not printed with the advertisements. Powell's production of Holcroft's "Man of Ten Thousand" anticipated its first performance by Williamson's company by a week. Then came MacNally's farce,

## NEW BOSTON PRODUCTIONS—CASTS.

## ABSENT MAN.

Dr. Gruel . . . . . Mr. Hughes  
 Welldon . . . . . Mr. Dickenson  
 Capt. Slang . . . . . Mr. Fawcett  
 Coxcomb . . . . . Mr. Clough  
 Frank . . . . . Mr. Simpson  
 Robin . . . . . Mr. S. Powell  
 Shatterbrain . . . . . Mr. Taylor  
 Mrs. Junkett . . . . . Mrs. Simpson  
 Miss Frolic . . . . . Mrs. Hughes  
 Landlady . . . . . Mrs. Allen  
 Flavia . . . . . Miss Westray

## COLUMBUS.

Harry Herbert . . . . . Mr. Barrett  
 Alonzo . . . . . Mr. S. Powell  
 Dr. Dolores . . . . . Mr. Simpson  
 Bribon . . . . . Mr. Hughes  
 Roldan . . . . . Mr. Marriott  
 Valverde . . . . . Mr. Wilson  
 Moscovo . . . . . Mr. Cunningham  
 Columbus . . . . . Mr. Taylor  
 Orozimbo . . . . . Mr. Williamson  
 Solasco . . . . . Mr. Fawcett  
 Catulpo . . . . . Mr. Dickenson  
 Cuto . . . . . Mr. Sprague  
 Neldi . . . . . Miss E. Westray  
 Cora . . . . . Mrs. Barrett

## DUPLICITY.

Mr. Osborn . . . . . Mr. Barrett  
 Old Vandervelt . . . . . Mr. Hughes  
 Sir Hornet Armstrong, Mr. Kenny  
 Squire Turnbull . . . . . Mr. Simpson  
 Timid . . . . . Mr. S. Powell  
 Scrip . . . . . Mr. Taylor  
 Sir Harry Portland  
    Mr. Williamson

Miss Barbara . . . . . Mrs. Hughes  
 Melissa . . . . . Miss Westray  
 Mrs. Trip . . . . . Mrs. Allen  
 Clara Forrester . . . . . Mrs. Barrett

## LOUIS XVI.

Louis . . . . . Mr. Barrett  
 Orleans . . . . . Mr. Simpson  
 Peasant . . . . . Mr. Dickenson  
 Sauterre . . . . . Mr. Hughes  
 Marat . . . . . Mr. Fawcett  
 Robespierre . . . . . Mr. Taylor  
 Pelitier . . . . . Mr. S. Powell  
 Cleri . . . . . Mr. Clough  
 Dauphin . . . . . Miss Westray  
 Princess Royal . . . . . Mrs. S. Powell  
 Princess Elizabeth, Mrs. Simpson  
 Queen . . . . . Mrs. Barrett

## MAN OF TEN THOUSAND.

Torrington . . . . . Mr. S. Powell  
 Hairbrain . . . . . Mr. Powell  
 Sir Pertinax Pitiful . . . . . Mr. Fawcett  
 Lord Laroon . . . . . Mr. Taylor  
 Maj. Rampart . . . . . Mr. Marriott  
 Consul . . . . . Mr. Hughes  
 Curfue . . . . . Mr. Dickenson  
 Hudson . . . . . Mr. Wilson  
 Herbert . . . . . Mr. Simpson  
 Lady Taunton . . . . . Mrs. Hughes  
 Annabel . . . . . Miss Westray  
 Girl . . . . . Mrs. Marriott  
 Olivia . . . . . Mrs. S. Powell

## ROMANCE OF AN HOUR.

Sir Hector . . . . . Mr. Hughes  
 Col. Ormsby . . . . . Mr. Fawcett  
 Brownlow . . . . . Mr. Dickenson

Orson . . . . . Mr. S. Powell  
 Pillage . . . . . Mr. Clough  
 Bussora . . . . . Mr. Simpson  
 Lady Di . . . . . Mrs. Simpson  
 Jenny . . . . . Miss Gowen  
 Zelday . . . . . Miss Westray

## THREE AND THE DEUCE.

Three Singles . . . . . Mr. Barrett  
 Taffline . . . . . Mrs. Barrett

## VARIETY.

Com. Broadside . . . . . Mr. Marriott  
 Capt. Seafort . . . . . Mr. Williamson  
 Sir Tim. Valerian . . . . . Mr. Hughes  
 Lord Frankly . . . . . Mr. Taylor  
 Major Seafort . . . . . Mr. Powell  
 Charles Steady . . . . . Mr. Dickenson  
 Sir Fred'k Fallal . . . . . Mr. Wilson  
 Mr. Mosely . . . . . Mr. S. Powell  
 Harriet Temple . . . . . Mrs. S. Powell  
 Lady Fallal . . . . . Mrs. Allen  
 Lady Frankly . . . . . Mrs. Hughes  
 Mrs. Buckle . . . . . Mrs. Pick  
 Lady Courtney . . . . . Mrs. Simpson

## ZORINSKI.

Zorinski . . . . . Mr. Barrett  
 Cassimer . . . . . Mr. Taylor  
 Witski . . . . . Mr. Simpson  
 O'Carrah . . . . . Mr. Fawcett  
 Radzano . . . . . Mr. S. Powell  
 Amalekite . . . . . Mr. Hughes  
 Rodansko . . . . . Mr. Dickenson  
 Nacho . . . . . Mr. Clough  
 Zarus . . . . . Mr. Williamson  
 Winifred . . . . . Mrs. Barrett  
 Rachel . . . . . Miss E. Westray  
 Rosalia . . . . . Mrs. S. Powell

"Retaliation," originally acted at Covent Garden in 1782. It was played in Boston only once, and there is no cast of it. The success of the season among the English pieces was Morton's "Columbus," which was played five nights in succession, rivalling the two American dramas in popularity. It may be that the piece called "Columbus" which Hodgkinson produced at Hartford in 1795 was "Tammany" under another name. In that case, this was the first production north of the Delaware. This so-called historical play was originally acted at Covent Garden in 1792 with great success. The episode of *Cora* and *Alonso*, which was very pleasing, was taken from Marmontel's "Incas." Mr. Morton scarcely succeeded in the introduction of the manners and customs of the native Peruvians and Mexicans into his play, but the characters of *Harry Herbert*, *Dr. Dolores* and *Bribon* greatly contributed to the success of the piece. Another of Morton's plays, "Zorinski,"

## PANTOMIMES AND BALLETS—CASTS.

CLEMENCY OF CHARLEMAGNE.  
 Charlemagne . . . . . Mr. Val  
 Rowland . . . . . Mr. Spinacuta  
 Renault . . . . . Mr. Francisquy  
 Alard . . . . . Mr. Fawcett  
 Guichard . . . . . Mr. Sevens  
 Richard . . . . . Mr. Dickenson  
 Clara . . . . . Mad. Val

## COOPER.

Martin . . . . . Mr. Val  
 Cosin . . . . . Mr. Francisquy  
 Father Cap . . . . . Mr. Dubois  
 Bailiff . . . . . Mr. Sevens  
 Miller . . . . . Mr. Amean  
 Fanchette . . . . . Mad. Val

## GARDEN OF LOVE.

Tircio . . . . . Mr. Francisquy  
 Palemont . . . . . Mr. Bowen  
 Alexis . . . . . Mr. Sevens  
 Cupid . . . . . Master Shaffer  
 Collette . . . . . Miss Gowen

Finette . . . . . Mad. Sevens  
 Estelle . . . . . Mad. Val

## MIRZA AND LINDOR.

Mondor . . . . . Mr. Val  
 Commander . . . . . Mr. Lege  
 Valet . . . . . Mr. Cunningham  
 Mrs. Mondor . . . . . Mrs. Pick  
 Mondor's Friend . Mr. Francisquy  
 Mirza . . . . . Mad. Val  
 Negro Woman . . . Mad. Lege

## NEW FRENCH DESERTER.

Alexis . . . . . Mr. Francisquy  
 Jean Louis . . . . . Mr. Powell  
 Bertrand . . . . . Mr. Lege  
 Montariel . . . . . Mr. Dubois  
 General . . . . . Mr. Taylor  
 Mayor . . . . . Mr. S. Powell  
 Aid . . . . . Mr. Marriott  
 Louisa . . . . . Mad. Val  
 Joan . . . . . Miss Gowen  
 Martin . . . . . Mad. Lege  
 Mad. de Clairville . Mrs. Pick

## SPORTSMAN OUTWITTED.

Damon . . . . . Mr. Francisquy  
 Squire . . . . . Mr. Val  
 Phoebe . . . . . Mad. Val

## WHIMS OF GALATEA.

Paris . . . . . Mr. Francisquy  
 Dorilas . . . . . Mr. Borier  
 Alexis . . . . . Mr. Sevens  
 Strephon . . . . . Mr. Dickenson  
 Palemon . . . . . Mr. Val  
 Dametus . . . . . Mr. Sprague  
 Cupid . . . . . Master Shaffer  
 Sylvia . . . . . Mrs. Pick  
 Laura . . . . . Mad. Sevens  
 Phyllis . . . . . Miss Gowen  
 Pastora . . . . . Miss Harrison  
 Phillida . . . . . Young Lady  
 Galatea . . . . . Mad. Val

## WOOD CUTTERS.

William . . . . . Master Shaffer  
 Joseph . . . . . Master Gowen

was also produced, this one certainly for the first time in America. It was founded on the then recent abduction of the King of Poland, Stanislaus being introduced under the name of *Casimer*. It was originally acted at the little theatre in the Haymarket in 1795. "Zorinski" was produced for Mr. Simpson's benefit, whose bill also included Hugh Kelly's "Romance of an Hour." The production of Preston's "Louis XVI" was due to Mr. Fawcett, who had it "altered by a citizen of Boston." For his first benefit Mr. Barrett brought out Prince Hoare's comic drama, the "Three and the Deuce." It was then a recent Haymarket success, and turned upon the close resemblance of three brothers. The remaining pieces new to Boston were Holcroft's "Duplicity" and Jackman's "Divorce."

This season was remarkable for the number of pantomimes and ballets that was produced, beginning with "Mirza and Lindor" on the opening night. Nearly all these pieces were of French origin, the noteworthy exceptions being the "Siege of Quebec," acted at Covent Garden as early as 1760, but of which there is no Boston cast, and the "Indian War Feast," by Burk, produced on his last benefit night, but also without the cast. A feature was made of the appearance of a Boston boy, only 8 years old, as *Thomas* in the "Wood Cutters."

The casts of the more important of the familiar pieces are given as the best means of showing the strength of the company and the

## HAYMARKET CASTS OF FAMILIAR PIECES.

<b>AGREEABLE SURPRISE.</b>		
Sir Felix . . . . .	Mr. Hughes	Fringe . . . . . Miss Westray
Compton . . . . .	Mr. Williamson	Cowallp . . . . . Mrs. Pick
Eugene . . . . .	Mr. Dickenson	—
Chicane . . . . .	Mr. Marriott	<b>ALEXANDER THE GREAT.</b>
John . . . . .	Mr. S. Powell	Alexander . . . . . Mr. Barrett
Lingo . . . . .	Mr. Simpson	Hephestion . . . Mr. Williamson
Laura . . . . .	Miss Broadhurst	Lysimachus . . . Mr. Hughes
Mrs. Cheshire . . .	Mrs. Allen	Cassander . . . . Mr. Taylor
		Polyperchon . . . Mr. S. Powell
		Perdiccas . . . . Mr. Dickenson
		Clytus . . . . . Mr. Marriott
		Theasalus . . . . Mr. Wilson
		Eumenes . . . . . Mr. Smith
		Statira . . . . . Mrs. S. Powell
		Sysigambis . . . . Mrs. Allen
		Parisatis . . . . . Mrs. Hughes
		Roxana . . . . . Mrs. Barrett



initial work of actors and actresses, whose names are a part of the history of the American theatre. Mr. Barrett, it will be observed, had

## HAYMARKET CASTS OF FAMILIAR PIECES.

## ANIMAL MAGNETISM.

Doctor . . . . . Mr. Simpson  
La Fleur . . . . . Mr. Powell  
De Lancy . . . . . Mr. Williamson  
Jeffrey . . . . . Mr. S. Powell  
Constance . . . . . Miss Westray  
Lisette . . . . . Mrs. Pick

## BATTLE OF HEKHAM.

Gondibert . . . . . Mr. Barrett  
Prince of Wales, Miss E. Westray  
La Varenne . . . . . Mr. Taylor  
Fool . . . . . Mr. S. Powell  
Barton . . . . . Mr. Marriott  
Drummer . . . . . Mr. Dickenson  
Fifer . . . . . Mr. Wilson  
Robber . . . . . Mr. Williamson  
Corporal . . . . . Mr. Hughes  
Gregory . . . . . Mr. Simpson  
Adeline . . . . . Mrs. S. Powell  
Queen . . . . . Mrs. Simpson

## BRAUX' STRATAGEM.

Archer . . . . . Mr. Barrett  
Aimwell . . . . . Mr. Taylor  
Boniface . . . . . Mr. Hughes  
Gibbet . . . . . Mr. Williamson  
Freeman . . . . . Mr. Wilson  
Foigard . . . . . Mr. Marriott  
Scrub . . . . . Mr. Simpson  
Sullen . . . . . Mr. Dickenson  
Lady Bountiful . . . . . Mrs. Powell  
Dorinda . . . . . Mrs. Hughes  
Cherry . . . . . Miss Westray  
Gipsy . . . . . Miss Harrison  
Mrs. Sullen . . . . . Mrs. Barrett

## DEUCE IS IN HIM.

Col. Tamper . . . . . Mr. S. Powell  
Maj. Belford . . . . . Mr. Fawcett  
Dr. Prattle . . . . . Mr. Powell  
Mad. Florival . . . . . Mrs. Hughes  
Bell . . . . . Miss Westray  
Emily . . . . . Mrs. Simpson

## EVERY ONE HAS HIS FAULT.

Norland . . . . . Mr. Marriott  
Sir Robert . . . . . Mr. Williamson  
Solus . . . . . Mr. Hughes

Harmony . . . . . Mr. Fawcett  
Placid . . . . . Mr. Simpson  
Hammond . . . . . Mr. Wilson  
Porter . . . . . Mr. Dickenson  
Edward . . . . . Miss Gowen  
Irwin . . . . . Mr. S. Powell  
Miss Wooburn . . . . . Mrs. Hughes  
Mrs. Placid . . . . . Mrs. Simpson  
Miss Spinster . . . . . Mrs. Powell  
Lady Eleanor . . . . . Mrs. S. Powell

## GEORGE BARNWELL.

Barnwell . . . . . Mr. S. Powell  
Thorowgood . . . . . Mr. Marriott  
Uncle . . . . . Mr. Fawcett  
Blunt . . . . . Mr. Hughes  
Trueman . . . . . Mr. Taylor  
Maria . . . . . Mrs. Hughes  
Lucy . . . . . Mrs. Allen  
Millwood . . . . . Mrs. S. Powell

## GHOST.

Sir Jeffrey . . . . . Mr. Fawcett  
Capt. Constant . . . . . Mr. Taylor  
Trusty . . . . . Mr. Hughes  
Cinch . . . . . Mr. S. Powell  
Roger . . . . . Mr. Powell  
Belinda . . . . . Miss Westray  
Dolly . . . . . Mrs. Hughes

## HE WOULD BE A SOLDIER.

Col. Talbot . . . . . Mr. Fawcett  
Sir Oliver Oldstock . . . . . Mr. Hughes  
Capt. Crevelt . . . . . Mr. Taylor  
Count Pierpont . . . . . Mr. Powell  
Mandeville . . . . . Mr. Dickenson  
Amber . . . . . Mr. S. Powell  
Johnson . . . . . Mr. Williamson  
Wilkins . . . . . Mr. Clough  
Caleb . . . . . Mr. Simpson  
Lady Oldstock . . . . . Mrs. Allen  
Harriet . . . . . Miss Westray  
Mrs. Wilkins . . . . . Mrs. Simpson  
Betty . . . . . Miss Gowen  
Nancy . . . . . Miss Harrison  
Charlotte . . . . . Mrs. S. Powell

## IRISH WIDOW.

Sir Patrick O'Neal . . . . . Mr. Barrett

Kecksey . . . . . Mr. Powell  
Bates . . . . . Mr. Fawcett  
Thomas . . . . . Mr. Simpson  
Nephew . . . . . Mr. Dickenson  
Footman . . . . . Mr. Clough  
Whittle . . . . . Mr. Hughes  
Mrs. Brady . . . . . Mrs. Barrett

## IRISHMAN IN LONDON.

Mr. Frost . . . . . Mr. Hughes  
Colloony . . . . . Mr. Fawcett  
Edward . . . . . Mr. Williamson  
Capt. Seymour . . . . . Mr. Dickenson  
Cymon . . . . . Mr. S. Powell  
Delany . . . . . Mr. Simpson  
Caroline . . . . . Mrs. Hughes  
Harriett . . . . . Miss Westray  
Cubba . . . . . Mrs. Simpson

## LOVE MAKES A MAN.

Don Lewis . . . . . Mr. Barrett  
Don Antonio . . . . . Mr. Simpson  
Don Hughes . . . . . Mr. Hughes  
Carlos . . . . . Mr. Fawcett  
Don Duart . . . . . Mr. Taylor  
Sancho . . . . . Mr. Williamson  
Don Manuel . . . . . Mr. Dickenson  
Governor . . . . . Mr. Clough  
Don Dismallo . . . . . Mr. S. Powell  
Louisa . . . . . Mrs. Barrett  
Elvira . . . . . Miss Westray  
Honorio . . . . . Miss Harrison  
Angelina . . . . . Mrs. S. Powell

## MERCHANT OF VENICE.

Shylock . . . . . Mr. Barrett  
Bassanio . . . . . Mr. Williamson  
Gratiano . . . . . Mr. Taylor  
Launcelot . . . . . Mr. Simpson  
Old Gobbo . . . . . Mr. Hughes  
Solanio . . . . . Mr. Wilson  
Lorenzo . . . . . Mr. Dickenson  
Leonardo . . . . . Mr. Smith  
Antonio . . . . . Mr. Marriott  
Jessica . . . . . Miss Broadhurst  
Nerissa . . . . . Mrs. Hughes  
Portia . . . . . Mrs. Barrett

## MOUNTAINEERS.

Octavian . . . . . Mr. Taylor

the lead in high comedy, and occasionally appeared in what was called, in the stilted language of the time, the tragic walk. Among his parts

## HAYMARKET CASTS OF FAMILIAR PIECES.

Bulcazin . . . . . Mr. Williamson  
Violet . . . . . Mr. S. Powell  
Kilmallock . . . . . Mr. Fawcett  
Roque . . . . . Mr. Hughes  
Sadi . . . . . Mr. Simpson  
Floranthe . . . . . Mrs. Hughes  
Zorayda . . . . . Mrs. S. Powell  
Agnes . . . . . Miss E. Westray

## PADLOCK.

Diego . . . . . Mr. Simpson  
Leander . . . . . Mr. Williamson  
Mungo . . . . . Mr. Powell  
Ursula . . . . . Mrs. Powell  
Leonora . . . . . Miss Broadhurst

## QUAKER.

Steady . . . . . Mr. Simpson  
Solomon . . . . . Mr. Powell  
Easy . . . . . Mr. Dickenson  
Lubin . . . . . Mr. Williamson  
Floretta . . . . . Mrs. Hughes  
Cecilia . . . . . Mrs. Powell  
Gillian . . . . . Miss Broadhurst

## QUALITY BINDING.

Mr. Lovel . . . . . Mr. Fawcett  
Col. Modish . . . . . Mr. Taylor  
Lord Simper . . . . . Mr. S. Powell  
Sir William Wealthy, Mr. Simpson  
John . . . . . Mr. Dickenson  
William . . . . . Mr. Clough  
Plainwell . . . . . Mr. Barrett  
Mrs. Lovel . . . . . Mrs. Hughes

## RAGE.

Gingham . . . . . Mr. Barrett  
Darnly . . . . . Mr. S. Powell  
Sir George Gauntlet, Mr. Fawcett  
Hon. Mr. Savage . . . . . Mr. Simpson  
Sir Paul Perpetual . . . . . Mr. Hughes  
Flash . . . . . Mr. Dickenson  
Sig. Cygnet . . . . . Mr. Francisquy  
Lady Sarah . . . . . Mrs. Barrett  
Clara Sedley . . . . . Miss Westray  
Mrs. Darnly . . . . . Mrs. S. Powell

## ROAD TO RUIN.

Harry Dornton . . . . . Mr. Taylor

Old Dornton . . . . . Mr. Marriott  
Silky . . . . . Mr. Hughes  
Sulky . . . . . Mr. Fawcett  
Milford . . . . . Mr. Dickenson  
Mr. Smith . . . . . Mr. Wilson  
Officer . . . . . Mr. Smith  
Goldfinch . . . . . Mr. S. Powell  
Widow Warren . . . . . Mrs. Allen  
Jenny . . . . . Mrs. Hughes  
Mrs. Ledger . . . . . Mrs. Marriott  
Sophia . . . . . Miss Gowen

## RULE A WIFE AND HAVE A WIFE.

Duke . . . . . Mr. Taylor  
Copper Captain . . . . . Mr. Barrett  
Don Juan . . . . . Mr. Fawcett  
Cacafojo . . . . . Mr. Hughes  
Sancho . . . . . Mr. Clough  
Alonzo . . . . . Mr. Dickenson  
Old Woman . . . . . Mr. Simpson  
Maid . . . . . Mr. S. Powell  
Leon . . . . . Mr. Williamson  
Margaretta . . . . . Mrs. S. Powell  
Altea . . . . . Mrs. Simpson  
Clara . . . . . Miss Westray  
Lady . . . . . Miss Harrison  
Estifania . . . . . Mrs. Barrett

## SCHOOL FOR SCANDAL.

Sir Peter Teazle . . . . . Mr. Simpson  
Sir Oliver . . . . . Mr. Fawcett  
Charles Surface . . . . . Mr. Barrett  
Joseph Surface . . . . . Mr. Williamson  
Crabtree } . . . . . Mr. Hughes  
Moses }  
Sir Benjamin . . . . . Mr. S. Powell  
Rowley . . . . . Mr. Dickenson  
Snake . . . . . Mr. Clough  
Mrs. Candour . . . . . Mrs. Simpson  
Lady Sneerwell . . . . . Mrs. Hughes  
Maria . . . . . Miss Westray  
Lady Teazle . . . . . Mrs. Barrett

## SHE STROOPS TO CONQUER.

Young Marlow . . . . . Mr. S. Powell  
Hardcastle . . . . . Mr. Hughes  
Hastings . . . . . Mr. Taylor  
Sir Charles Marlow, Mr. Marriott  
Diggory . . . . . Mr. Dickenson

Tony Lumpkin . . . . . Mr. Simpson  
Mrs. Hardcastle . . . . . Mrs. Simpson  
Miss Hardcastle . . . . . Mrs. S. Powell  
Miss Neville . . . . . Mrs. Hughes  
Pimple . . . . . Mrs. Marriott

## SUSPICIOUS HUSBAND.

Ranger . . . . . Mr. Barrett  
Strickland . . . . . Mr. Marriott  
Frankly . . . . . Mr. Taylor  
Bellamy . . . . . Mr. Dickenson  
Jack Meggot . . . . . Mr. Powell  
Buck . . . . . Young American  
Tester . . . . . Mr. Simpson  
Servant . . . . . Mr. Cunningham  
Mrs. Strickland . . . . . Mrs. Simpson  
Clarinda . . . . . Mrs. S. Powell  
Jacintha . . . . . Miss Westray  
Lucette . . . . . Mrs. Pick  
Landlady . . . . . Mrs. Marriott  
Milliner . . . . . Miss Harrison

## UPHOLSTERER.

Quidnunc . . . . . Mr. Hughes  
Razor . . . . . Mr. Simpson  
Pamphlet . . . . . Mr. Powell  
Buck . . . . . Mr. Wilson  
Belman . . . . . Mr. Taylor  
Rovewell . . . . . Mr. Marriott  
Feeble . . . . . Mr. Dickenson  
Harriet . . . . . Miss Westray  
Termagant . . . . . Mrs. Allen

## WATERMAN.

Tom Tug . . . . . Mr. Williamson  
Bundle . . . . . Mr. Hughes  
Robin . . . . . Mr. Simpson  
Mrs. Bundle . . . . . Mrs. Powell  
Wilhelmina . . . . . Mrs. Pick

## WERTER.

Werter . . . . . Mr. Barrett  
Sebastian . . . . . Mr. Fawcett  
Lathrop . . . . . Mr. Dickenson  
Albert . . . . . Mr. Williamson  
Laura . . . . . Miss Harrison  
Charlotte . . . . . Mrs. S. Powell

not included in these casts were *Sheva* in the "Jew," *Don Juan* in the pantomime of that name, *Henry Dubois* in the "Destruction of the Bastile," and *Signor Arionelli* in the "Son-in-Law" for his last benefit. On that occasion Mrs. S. Powell delivered a poetic address on the immortal Washington. Miss Broadhurst was, of course, *Rosina* in Mrs. Brooke's opera, and *Wowski* in "Inkle and Yarico," with Mrs. S. Powell as *Yarico*. When "Columbus" was repeated on the 3d of April, Mr. Powell played *Harry Herbert*, and Mrs. S. Powell was *Cora*. Madame Spinacuta made her only appearance during the season as *Donna Anna* in "Don Juan" for Mr. Francisquy's benefit. Mrs. Barrett played the heroines to the detriment of Mrs. S. Powell, and Miss Westray made her mark in walking ladies. But the success of the company as a whole was not great; and Mr. Powell, according to Mr. Williamson of the Boston Theatre, was not always able to pay salaries. The result was that he gave up his lease at the close of the season, and the company was scattered. Mr. Barrett played *Tangent* and Mrs. Barrett *Julia Faulkner* in the "Way to Get Married" at Newport on the 22d of November, 1797, in which they were assisted by Mr. Hallam as *Dashall*, Mr. Simpson as *Toby Allspice*, Mrs. Simpson as *Lady Sorrel*, Miss Westray as *Clementina*, and Miss Eliza Westray as *Fanny*. Miss Westray played *Cowslip*, Miss Eleanor Westray *Laura*, and Miss Eliza Westray *Fringe* in the "Agreeable Surprise" the same night. The Boston Haymarket having passed into the control of Mr. Hodgkinson, who gave a Summer and Autumn season, the Simpsons and the Misses Westray appeared with the New York company, as did also Mr. and Mrs. S. Powell, Mr. Fawcett and Mrs. Pick. The house was afterward used as a Summer theatre until it was finally abandoned.

## CHAPTER XIX.

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### A RHODE ISLAND INTERLUDE.

HARPER AGAIN AT PROVIDENCE AND NEWPORT—THE PROVIDENCE SEASON—BOSTON PLAYERS THE PERFORMERS—MRS. ALLEN—HARPER'S SECOND COMPANY—A QUEER ASSORTMENT—MR. AND MRS. TUBBS—MISS ARNOLD'S FIRST APPEARANCE.

AFTER Mr. Harper relinquished the acting management of the Boston Theatre he returned to Rhode Island and gave brief seasons at Providence and Newport in the Summer of 1796. The Providence engagement began on the 6th of June and lasted far into September, the brief Newport season, which was for five nights only, being confined to the last week in August and the first week in September. Previous to Harper's return and for a few nights after his departure the Newport Theatre was occupied by the Francisquy troupe of pantomimists, who presented harlequinades at intervals from the 7th of July to the 7th of September. The company included, besides its ordinary complement of Frenchmen, Mr. and Mrs. Durang, Mr. Roberts, Mr. Tompkins, Mr. Hallam, from Virginia, and Madame Gardie. On the last night of the season, for Mr. Durang's benefit, these bold players attempted the "Beaux' Stratagem" and "Poor Soldier," Durang playing *Archer*, and Mrs. Durang *Cherry* and *Kathleen*. While this feeble force was entertaining the Newport amusement lovers, Harper gave performances three times a week at Provi-

dence with a part of the company that had been at the Boston Theatre under his stage direction.

On his opening night in Providence Mr. Harper spoke an Occasional Address, and produced as the play of the evening Mrs. Cowley's comedy, "A Bold Stroke for a Husband." The afterpiece

LIST OF PERFORMANCES—*Providence.*

1796.

- June 6—Bold Stroke for a Husband  
Mrs. Cowley  
13—Jew . . . . . Cumberland  
Village Lawyer . . . Macready  
20—Better Late Than Never, Andrews  
Who's the Dupe? . Mrs. Cowley  
27—Farm House . . . . . Kemble  
Two Philosophers.  
Farmer . . . . . O'Keefe  
July 4—Richard III . . . . . Shakspeare  
Monody to the Chiefs.  
11—Mountaineers . . . . . Colman, Jr  
Wrangling Lovers . . . Lyon  
18—Belle's Stratagem . Mrs. Cowley  
Ghost . . . . . Mrs. Centlivre  
Aug. 8—Road to Ruin . . . . . Holcroft  
Son-in-Law . . . . . O'Keefe  
(Mr. Taylor's benefit.)  
11—Rivals . . . . . Sheridan  
Catharine and Petruchio  
Shakspeare  
(Mrs. S. Powell's benefit.)  
Sept. 10—Midnight Hour . Mrs. Inchbald  
Oscar and Malvina.

*Newport.*

- Aug. 24—Grecian Daughter . . . Murphy  
Spoiled Child . . . . . Bickerstaff  
31—Such Things Are . Mrs. Inchbald  
Inkle and Yarico . . . Colman, Jr

was not named in the advertisement in the *Providence Gazette*.

A complete list of the performances is of course unattainable, but this is not so much to be regretted, as the plays and the players and consequently the casts were in the main repetitions of the previous season at the Boston Theatre. Singing between the pieces, by Miss Sully and Mrs. Pick, was often a feature. The only new name that occurred in the bills during the season was that of Mrs. Allen, who appeared as the *Widow Warren* in the "Road to Ruin" for Mr. Taylor's benefit. She was announced as from the theatres of New York, Philadelphia and Quebec. Mrs.

Allen also played *Patty* in "Inkle and Yarico" at Newport. I give casts of six pieces not included in those of the Boston repertory, four of which were played at Providence and two at Newport. In a few

of the casts there were changes in consequence of the absence of the Williamsons, Mrs. Arnold and Mrs. Baker. Among these Mrs. Hughes played *Aura* in the "Farm House" instead of Mrs. Williamson; Mr. Harper succeeded Mr. Williamson as *Sheva* in the "Jew," and Mrs. S. Powell was *Elisa* instead of Mrs. Arnold; Taylor was *Mervin*, Kenny *Draco*, Harper *Carrol*, and Mrs. Harper *Malvina* in "Oscar and Malvina" instead respectively of Harper, Taylor, Williamson and Mrs. Williamson; Mrs. Harper was *Little Pickle* in the "Spoiled Child," and Hamilton was *Snarl*, Hughes *Sheepface*, and Mrs. Ashton *Mrs. Scout* in the "Village Lawyer" instead respectively of Taylor, Villiers and Mrs. Baker. When the season closed, the Boston players returned, but Mr. and Mrs. Harper, however, remained in Rhode Island.

It was not until the Spring of 1797 that Mr. Harper felt himself strong enough to begin giving regular performances in the two Rhode

## PROVIDENCE AND NEWPORT CASTS—1796.

<i>Providence.</i>	<i>Providence.</i>	<i>Newport.</i>
<b>MIDNIGHT HOUR.</b>		<b>GRECIAN DAUGHTER.</b>
General . . . . . Mr. Hughes	Mrs. Ledger . . . . Mrs. Ashton	Evander . . . . . Mr. Harper
Marquis . . . . . Mr. S. Powell	Milliner . . . . . Miss Harrison	Dionysius . . . . . Mr. Kenny
Nicholas . . . . . Mr. Ashton	Sophia . . . . . Mrs. S. Powell	Melanthon . . . . . Mr. Ashton
Ambrose . . . . . Mr. Clarke	—	Philotus . . . . . Mr. Ratcliffe
Matthias . . . . . Mr. Kenny	<b>SON-IN-LAW.</b>	Arcus . . . . . Mr. Taylor
Sebastian . . . . . Mr. Taylor	Cranky . . . . . Mr. Kenny	Calippus . . . . . Mr. Clarke
Julia . . . . . Mrs. Hughes	Vinegar . . . . . Mr. Hughes	Perdiccas . . . . . Mr. Durang
Cicely . . . . . Mrs. Ashton	Bouquet . . . . . Mr. Harper	Phocian . . . . . Mr. S. Powell
Flora . . . . . Mrs. Pick	Orator Mum . . . Mr. S. Powell	Eurixene . . . . . Miss Harrison
—	Idle . . . . . Mr. Ashton	Euphrasia . . . . Mrs. S. Powell
<b>ROAD TO RUIN.</b>	Bowket . . . . . Mr. Taylor	—
Mr. Dornton . . . . Mr. Kenny	Sig. Arionelli . . . Mrs. Pick	<b>SUCH THINGS ARE.</b>
Goldfinch . . . . . Mr. S. Powell	Dolce . . . . . Miss Harrison	Mr. Howard . . . . Mr. Harper
Sulky . . . . . Mr. Harper	Cecilia . . . . . Mrs. Hughes	Sir Luke Tremor . . Mr. Hughes
Milford . . . . . Mr. Ashton	—	Sultan . . . . . Mr. Ashton
Silky . . . . . Mr. Hughes	<b>WHO'S THE DUPE?</b>	Elvirus . . . . . Mr. S. Powell
Mr. Smith . . . . . Mr. Ratcliffe	Old Doiley . . . . Mr. Hughes	Lord Flint . . . . . Mr. Kenny
Jacob . . . . . Mr. Clarke	Granger . . . . . Mr. S. Powell	Twineall . . . . . Mr. Taylor
Harry Dornton . . . Mr. Taylor	Sandford . . . . . Mr. Kenny	Arabella . . . . . Mrs. S. Powell
Mrs. Warren . . . . Mrs. Allen	Servant . . . . . Mr. Ratcliffe	Aurelia . . . . . Miss Harrison
(Her first appearance.)	Gradus . . . . . Miss Harrison	Lady Tremor . . . . Mrs. Hughes
Jenny . . . . . Mrs. Hughes	Charlotte . . . . . Mrs. Chambers	

Island capitals. He began at Newport, the performance of the 12th of April being announced as the last night but one, but between

LIST OF PERFORMANCES—*Newport*.

1797.

Mar. 28—Dunce is in Him . . . . Colman  
 Devil to Pay . . . . Coffey  
 April 5—Love in a Village . . Bickerstaff  
 Trick Upon Trick . . . Yarrow  
 12—Rosina . . . . Mrs. Brooke  
 Ghost . . . . Mrs. Centlivre  
 Spoiled Child . . . Bickerstaff  
 (Mrs. Tubbs' benefit.)  
 May 2—West Indian . . . Cumberland  
 Ghost.

the 5th and 12th the "Mountain-eers" was played, with Harper as *Octavian*. On the 24th of April the company was at Providence, where "Love in a Village" and the "Lying Valet" were produced, the cast of the opera in the two cities being identical. The stay in

Providence was short, as Harper was again performing in Newport on

## LOVE IN A VILLAGE.

Justice Woodcock . Mr. Kenna  
 Sir William Meadows . Mr. King  
 Young Meadows . Mr. Harper  
 Eustace . . . . Mr. Peters  
 Hodge . . . . Mr. Tubbs  
 Hawthorn . . . . Mr. Rose  
 Rosetta . . . . Mrs. Tubbs  
 Madge . . . . Mrs. Harper  
 Deborah . . . . Mrs. Kenna  
 Lucinda . . . . Mrs. Peters

the 2d of May.

In order to show  
 the rather remarkable force  
 with which he  
 was working, I  
 give casts of four  
 of the pieces—

## LYING VALET.

Sharp . . . . Mr. Harper  
 Guttle . . . . Mr. Kenna  
 Trippet . . . . Mr. Peters  
 Cook . . . . Mr. Tubbs  
 Gayless . . . . Mr. King  
 Melissa . . . . Mrs. Harper  
 Mrs. Gadabout . . Mrs. Kenna  
 Mrs. Trippet . . . Mrs. Peters  
 Kitty Pry . . . . Mrs. Tubbs

"Love in a Village," the same in both theatres; the "Lying Valet," as played in Providence; and the "West Indian" and the "Ghost"

## WEST INDIAN.

Belcour . . . . Mr. Harper  
 Stockwell . . . . Mr. King  
 Capt. Dudley . . . Mr. Rose  
 Charles Dudley . . Mr. Callen  
 Fulmer . . . . Mr. Peters  
 Maj. O'Flaherty . . Mr. Kenna  
 Charlotte Rusport . Mrs. Harper  
 Lady Rusport . . Mrs. Kenna  
 Louisa Dudley . . Mrs. Peters

produced on the

2d of May.

Mrs. Tubbs had

her benefit on

the 12th of April,

when she ap-

peared as *Rosina*, while Miss Arnold, a

## GHOST.

Sir Jeffrey Constant . Mr. King  
 Capt. Constant . . . Mr. Rose  
 Trusty . . . . Mr. Kenna  
 Clinch . . . . Mr. Peters  
 Roger . . . . Mr. Harper  
 Belinda . . . . Mrs. Peters  
 Dolly . . . . Mrs. Harper

young girl of ten years, was announced for *Little Pickle*, with songs. This, however, was not the young actress' first appearance in a speaking part, as on the 5th she was in the bill for *Solomon Smack* in "Trick upon Trick." She had probably been acting in a mild way even before this season, as the *Eastern Herald*, speaking of an entertainment given by the Tubbses at Portland, Me., early in the previous December, alluded to "the beautiful Miss Arnold, whose powers as an actress command admiration." If, therefore, the Newport announcement fails to fix the date of Miss Arnold's formal *debut* as an actress, the line in which our *Little Pickle* was called "a young miss of ten years" may be accepted as establishing the year of the birth of the future Mrs. Poe as 1787. Although the Tubbs family accompanied Harper to Providence, there was evidently a rupture before the return to Newport, as the same night that the company played the "West Indian" and the "Ghost" at the theatre, Mr. and Mrs. Tubbs, assisted by Miss Arnold, gave a reading and concert that they called "Oddities after the Manner of Dibdin" at Mrs. Penrose's Hall in Church Street. Tubbs accompanied Mrs. Tubbs and Miss Arnold on the piano and made himself generally useful. The secession of the Tubbses brought Harper's second attempt at management with his own company in Rhode Island to an end.

After the dissolution of Harper's ill-assorted force "the celebrated Mr. Maginnis, from London," gave entertainments at the theatre, beginning on the 6th of June and lasting until the 28th, the last night but one, when the bill was the "Country Girl" and the "Poor Soldier." The company comprised Mr. and Mrs. Harper, Mr. and Mrs. Marshall, Mr., Mrs. and Miss Rowson and Messrs. Kenny, Downie, J. Jones and McKenzie.



## CHAPTER XX.

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### HALLAM, HODGKINSON AND DUNLAP.

AT HARTFORD, 1796—JOHN D. MILLER—THE NEW YORK SEASON OF  
1796-7—MRS. SEYMOUR—THE HALLAM RIOT—HALLAM GOES TO  
JAIL—"MYSTERIOUS MONK"—"EDWIN AND ANGELINA"—"BOUR-  
VILLE CASTLE"—"COMET"—"MAN OF FORTITUDE."

WITH the beginning of Hodgkinson's second season in Hartford, on the 11th of July, 1796, Dunlap's attempt at management as one of the firm of Hallam, Hodgkinson and Dunlap began in earnest. As early as the 4th of July the new manager was at Hartford with the company in anticipation of the opening. He remained in Connecticut until the 19th, by which time he had already advanced between four and five hundred dollars toward the expenses, it being apparent from the receipts on the opening night that Hartford could not afford such an organization. It had been the intention to go to Philadelphia to reopen the old Southwark Theatre, but as neither Hallam nor Hodgkinson offered to assist in the expenses necessary to remove the company and repair the theatre, the plan, which was apparently Dunlap's, was given up. The result was that the Hartford season was prolonged until the 13th of September.

The opening pieces were the "Provoked Husband" and the "Purse." The list of productions comprised nothing that was new, and was without incident except the *debut* of John D. Miller as

*Clement* in the "Deserted Daughter." Miller was born in New York in 1771, being the son of Philip Miller, a well-to-do German baker. According to Dunlap he was a good-looking young man, but without education or talent. Miller subsequently became a grocer in conjunction with his brother, an orator in Tammany Hall, and an alderman. On the night of his *debut*, Jefferson as *Item*, the attorney, whose clerk *Clement* was, seized Miller in a frenzy of feigned passion and shook him so violently that the young baker's blood boiled, and he threw off the comedian with a vigor that was not feigned. Near the close of the season Hodgkinson wrote to Dunlap a letter in which there are some curious references to the players of the period—

## LIST OF PRODUCTIONS.

1796.	
July 11—	Provoked Husband . . . Vanbrugh
	Purse . . . . . Cross
Aug. 1—	Jew . . . . . Cumberland
	Poor Soldier . . . . . O'Keefe
3—	Road to Ruin . . . . . Holcroft
	Adopted Child . . . . . Birch
5—	School for Scandal . . . Sheridan
	My Grandmother . . . . . Hoare
22—	School for Soldiers . . . Henry
	Catharine and Petruchio, Shakspeare
24—	Americans in Algiers
	Mrs. Rowson
	Harlequin's Restoration.
26—	George Barnwell . . . . . Lillo
	Highland Reel . . . . . O'Keefe
29—	Inkle and Yarico . . . Colman, Jr.
	Lyar . . . . . Foote
	(Mr. and Mrs. Tyler's benefit.)
31—	Speculation . . . . . Reynolds
	Adopted Child.
	(Mr. Jefferson and Mrs. Brett's benefit.)
Sept. 2—	Midnight Hour . . . Mrs. Inchbald
	Prisoner . . . . . Rose
	(Misses Brett and Harding's benefit.)
13—	Wonder . . . . . Mrs. Centlivre
	Shelty's Travels . . . . . Dunlap
	Waterman . . . . . Dibdin
	(Mr. Hodgkinson's benefit.)

Crosby, who was the Richards of previous seasons; Mr. and Mrs. Collins, returned from Charleston, where they had been members of Sollee's company; and Mr. and Mrs. Hughes, who had lately retired from the Boston Theatre. There is a tradition that afterward Crosby and Collins, whose real name was Phipps, quarrelled in Boston, and were preparing to fight a duel when the authorities interfered and imprisoned both, their release being conditioned upon their leaving the State. The

misunderstanding with Tyler to which Hodgkinson alludes was smoothed over, Crosby rejoined the company the next season in New York, and Collins, "from England," was engaged while the season was in progress. The allusion to Mr. Hallam at Newport might convey the impression that he was performing there with part of the company. Such, however, was not the case, the Newport Theatre at the time

HODGKINSON TO DUNLAP.—*Dear Sir:* I received your favor. The terms of the Collins's are 28 dollars *pr. week*, she finding her own wardrobe, which I think cheap. Crosby is wanted principally for the Irishman, and as that line is to be supplied by Collins, there is not occasion for him. Hughes is a favorite actor in Boston in the old Comic Character, *a line we want*.

His wife is a decent, sprightly actress. I beg you to use your own discretion in all these things. You cannot estimate Mr. Tyler's loss beyond what I should, as a man of ability, but I never did nor never shall prize the services of any man who can forfeit the good opinion I labored to entertain of him, in so open a manner as he has done. I think the late misunderstanding a premeditated plan and carried even to the pitch of insult, that the Play and Farce I had fixed on and publicly given out I meant to take for my Benefit, he took and *would have*, or take *none*, even after he had thrown and I won his Right ~~to~~ I am opposed to every principle of unfair monopoly as man can be, but at the same time confess, I believe it the first instance where a Manager had not the power of withdrawing any piece he choose for himself in his own property, and I hope while I am concerned will be the last.

Add to which, the entire music of the Opera *was by right* my own private property, 'tho I had *given* it sometime ago to the House, a circumstance that he was perfectly apprised of, and that had not given it out for

a stock night, because I meant to take it. I suppose on Mr. Tyler's arrival in New York, you will hear his expectations from himself: I will neither *make terms with him* nor *offer him any*; only this—I was upwards of TWO YEARS in the Company on 16½ dollars weekly, and I don't yet see that he earns or deserves *more*, nor so *much* as I did. This I will allow; I think he ought to have as much as any male member of the Company.

I remitted to Mr. Hallam, at Newport, last Monday, 70 dollars, requesting him to Husband it for the necessities of the Company with economy, and if not sufficient I would send him more. I also sent to Nicolai Jr., 20 dollars to Boston, that he might be enabled to join the Company on its commencement in New York. My Balance in hand at *present* is 700 dollars, so you see I have enough for every purpose. The Rent is 316. Friday night was unfortunate from *very bad weather* when we expected the *greatest* House there had been, had the day prov'd *favorable*.

Monday, *Inckle and Yarico* and *Lyar*—Mr. and Mrs. Tyler 239 dollars 12½ cents; charges 190 dollars.

Wednesday, *Speculation* and *Adopted Child*, Jefferson and Mrs. Brett, 220 dollars 25 cents; charges 190 dollars.

Friday, *Midnight Hour* and *Prisoner*: Miss Brett and Miss Harding, 130 dollars.

I close *next Friday*.

Your Friend Sincerely,

JNO. HODGKINSON.

being occupied by the French troupe of pantomimists in which Francisquy, Val, Dubois, Durang and Madame Gardie were the principal performers. In addition to the stock pantomimes, then very popular, a number of serious pieces, comedy and opera, were made to do pantomimic duty. Curiously enough, there was a Mr. Hallam with this company, but it is impossible to imagine the New York manager acting *Sam Shroud* in "Jack in Distress," *Harlequin* in "Harlequin Rambler," the *Hairdresser* in "Milliners," and a *Sportsman* in the "Bird Catcher," or, with pantomimic performers, of *Sandy* in "Auld Robin Gray," *Darby* in the "Poor Soldier," and *Aimwell* in the "Beaux' Stratagem." The pantomimic Hallam was probably identical with the Mr. Hallam who was with Bignall and West's company at Richmond in 1792.

Almost immediately after the return of the Old American Company from Hartford to New York the theatre was reopened, the season lasting from the 26th of September, 1796, to the 16th of June, 1797. An opening address, written by Mr. Miln, was spoken by Mr. Hodgkinson. The productions were strictly within the line

## HARTFORD, 1796—SPECIMEN CASTS.

<b>CATHARINE AND PETRUCHIO.</b>		Capt Fitzroy . . . . Mr. Munto	Wilhelmina . . Mrs. Hodgkinson
Petruchio . . . . Mr. Hodgkinson		Dermot . . . . Mr. Hodgkinson	
Baptista . . . . Mr. Johnson		Father Luke . . . Mr. Johnson	<b>WONDER.</b>
Hortensio . . . . Mr. Cleveland		Bagatelle . . . . Mr. Cleveland	Don Felix . . . Mr. Hodgkinson
Tailor . . . . Mr. Leonard		Boy . . . . Master Stockwell	Col. Briton . . . Mr. Tyler
Music Master . . . Mr. Woolls		Darby . . . . Mr. Jefferson	Don Lopez . . . Mr. Johnson
Biondello . . . . Mr. Munto		Norah . . . . Miss Brett	Don Pedro . . . Mr. Munto
Pedro . . . . Mr. Lee		Kathleen . . . Mrs. Hodgkinson	Gibby . . . . Mr. Cleveland
Grumio . . . . Mr. Jefferson			Frederick . . . Mr. Miller
Bianca . . . . Mrs. Munto		<b>WATERMAN.</b>	Alguazil . . . . Mr. Woolls
Curtis . . . . Mrs. Brett		Tom Tug . . . . Mr. Tyler	Vasquez . . . . Mr. Leonard
Catharine . . . . Mrs. Johnson		Bundle . . . . Mr. Johnson	Lissardo . . . Mr. Jefferson
		Mr. Wick . . . Mr. Leonard	Flora . . . . Mrs. Brett
		Robin . . . . Mr. Jefferson	Isabella . . . . Mrs. Tyler
<b>POOR SOLDIER.</b>		Mrs. Bundle . . . Mrs. Brett	Inis . . . . Mrs. Munto
Patrick . . . . Mr. Tyler			Violante . . . Mrs. Johnson

that had been established by previous usage—stock pieces, with occasional performances of recent English successes. This rule was

LIST OF PERFORMANCES—*New York.*

1796.

- Sept. 26—Wonder . . . . Mrs. Centlivre  
 Poor Soldier . . . . O'Keefe  
 28—Carmelite . . . . Cumberland  
 Romp . . . . Bickerstaff  
 Oct. 1—Jew . . . . Cumberland  
 Lyar . . . . Foote  
 3—Road to Ruin . . . . Holcroft  
 Spoiled Child . . . Bickerstaff  
 5—Jane Shore . . . . Rowe  
 Old Maid . . . . Murphy  
 7—Battle of Hexham . . Colman, Jr  
 Three Weeks After Marriage  
 Murphy  
 10—School for Soldiers . . . Henry  
 Waterman . . . . Dibdin  
 12—Deserted Daughter . . . Holcroft  
 Adopted Child . . . . Birch  
 14—Inkle and Yarico . . Colman, Jr  
 Old Maid.  
 17—Mountaineers . . . . Colman, Jr  
 Rosina . . . . Mrs. Brooke  
 20—First Love . . . . Cumberland  
 Farmer . . . . O'Keefe  
 22—Country Girl . . . . Garrick  
 Purse . . . . Cross  
 26—Romeo and Juliet . . . Shakspeare  
 Sultan . . . . Bickerstaff  
 28—Child of Nature . Mrs. Inchbald  
 Children in the Wood . . Morton  
 31—Mysterious Monk . . . Dunlap  
 Midnight Hour . . Mrs. Inchbald  
 Nov. 2—Which is the Man ? . Mrs. Cowley  
 No Song No Supper . . . Hoare  
 4—School for Scandal . . Sheridan  
 Agreeable Surprise . . O'Keefe  
 7—Mysterious Monk.  
 Catharine and Petruchio  
 Shakspeare  
 9—Such Things Are . Mrs. Inchbald  
 Waterman.

varied, however, by the amateur management of the new partner, who brought out two of his own pieces and the pieces of two of his cronies during the season. There were some additions to the performers—Miller returned to New York with the company; Martin, as well as Crosby, resumed his old place, and Mrs. Seymour was an acquisition of some importance. She was an illiterate woman, but a great beauty. She made her *debut* as *Narcissa* in "Inkle and Yarico" on the 14th of October. Mrs. Seymour was the substitute for Miss Broadhurst. There was a Mr. Seymour, but as an actor he was of no consequence. Another member of the company this season in small parts was Mr. McGrath, probably Christopher Charles McGrath, comedian. Mr. Collins, who had been with Williamson's company in Boston at the beginning of the

season, made his first appearance as *Kilmallock* in the "Mountaineers" on the 30th of January, 1797. The season was not without incident, but the disorders that attended it reflected little credit either upon the audience or the management. The introduction of liquor into the house during the performance led to a riot on the 2d of November. Two sea captains becoming intoxicated in one of the stage boxes demanded "Yankee Doodle" during the overture to the farce. The audience hissed them, whereupon they threw missiles at the orchestra. A riot was the consequence, the disturbers being dragged from their box, and one turned into the street, the other carried into a dressing-room. Subsequently they attacked the doors of the theatre, aided by a number of sailors, but were finally arrested by the city watch. The managers then made it a rule not to allow the introduction of liquor

- Nov. 11—Surrender of Calais . Colman, Jr  
Romp.  
14—Belle's Stratagem . Mrs. Cowley  
Quaker . . . . . Dibdin  
16—Earl of Essex . . . . . Jones  
Padlock . . . . . Bickerstaff  
18—Young Quaker . . . . . O'Keefe  
My Grandmother . . . . . Hoare  
21—Wheel of Fortune . . Cumberland  
My Grandmother.  
23—Othello . . . . . Shakspeare  
Rosina.  
28—Speculation . . . . . Reynolds  
Children in the Wood.  
30—Mountaineers.  
Midnight Hour.  
Dec. 2—She Stoops to Conquer, Goldsmith  
Prize . . . . . Hoare  
5—Provoked Husband . . Vanbrugh  
Poor Soldier.  
7—Deserted Daughter.  
Deserter . . . . . Dibdin  
10—Road to Ruin . . . . . Holcroft  
Adopted Child.  
12—Romeo and Juliet.  
Spoiled Child.  
14—As You Like It . . . Shakspeare  
Farmer.  
16—Macbeth . . . . . Shakspeare  
Modern Antiques . . . O'Keefe  
19—Edwin and Angelina . . . Smith  
Florizel and Perdita . Shakspeare  
21—Haunted Tower . . . . . Cobb  
Two Strings to Your Bow  
Jephson  
23—Much Ado About Nothing  
Shakspeare  
My Grandmother.  
26—Clandestine Marriage  
Garrick and Colman  
Don Juan.  
28—Isabella . . . . . Southerne  
Two Strings to Your Bow.  
30—Siege of Belgrade . . . . Cobb  
Modern Antiques.  
31—George Barnwell . . . . . Lillo  
Deserter.

1797.

- Jan. 2—Much Ado About Nothing.  
Sultan.  
4—Siege of Belgrade.  
Two Strings to Your Bow.  
6—Man of Ten Thousand . Holcroft  
Prize.  
9—Alexander the Great . . . . Lee  
Tell Truth and Shame the Devil  
Dunlap  
11—Siege of Belgrade.  
Old Maid.  
13—Man of Ten Thousand.  
Highland Reel . . . . O'Keefe  
16—Bourville Castle . . . . Linn  
Modern Antiques.  
18—Siege of Belgrade.  
Tell Truth and Shame the Devil.  
20—Bourville Castle.  
All the World's a Stage, Jackman  
23—Man of Ten Thousand.  
No Song No Supper.  
25—Bourville Castle.  
Two Strings to Your Bow.  
27—Siege of Belgrade.  
All the World's a Stage.  
30—Mountaineers.  
Romp.
- Feb. 1—Comet . . . . . Miln  
Spoiled Child.  
3—Every One Has His Fault  
Mrs. Inchbald  
Agreeable Surprise.  
6—Comet.  
Adopted Child.  
8—Comet.  
All the World's a Stage.  
10—Gamester . . . . . Moore  
Waterman.  
13—Man of Ten Thousand.  
Critic . . . . . Sheridan  
15—Comet.  
Rosina.  
17—Siege of Belgrade.  
Poor Soldier.  
20—School for Arrogance . . Holcroft  
Children in the Wood.

into the house until the conclusion of the first piece, and respectfully hoped gentlemen would not call for any. A more serious riot occurred on the 29th of March following because of Mrs. Hallam's enforced retirement. Hallam made strenuous efforts to secure his wife's return to the stage, but failing he gave it out that she should play for his benefit. To prevent this, Hodgkinson relieved Dunlap of his duties as the acting manager and announced a code of rules for the ensuing benefits that would enable him to exclude Mrs. Hallam. Hallam refused to assent to these regulations and had them torn down. But even before Hallam took this step there were indications that he and his friends were resolved upon strong measures for Mrs. Hallam's restoration. On the evening after the new regulations were posted in the green-room, Hodgkinson was met by an audible hiss when as *Puff* in the "Critic" he mentioned himself,

as was usual. Hodgkinson resented this by adding to *Puff's* speech: "To be sure, he was goosed, but that's of little consequence; it is not the first time this season that some envious scoundrel has insulted him," and then went on with the part. The trouble between the two actor-managers came to a public issue on the evening of the 29th. When Hodgkinson, who was to play *Colin McLeod* in the "Fashionable Lover," came on the stage, he was greeted with hisses and cries of "Off, off." He was astounded. At this moment Mrs. Hallam entered from the right. She was dressed in black silk, her powdered hair being parted on the top of her head and combed down on each side of her face. She looked, Dunlap says, beauty in distress. The plaudit that greeted her entrance was the first notice Hodgkinson had of her purpose. She held a paper in her hand and courtesied most profoundly. "Out with the

- Feb. 23—Speculation.  
Don Juan.  
25—Dramatist . . . . . Reynolds  
Prisoner at Large . . . O'Keefe  
27—School for Arrogance.  
Double Disguise . . Mrs. Hook  
March 1—Comet.  
Harlequin's Restoration.  
3—Chapter of Accidents . Miss Lee  
Double Disguise.  
6—Siege of Belgrade.  
Two Strings to Your Bow.  
8—Wheel of Fortune.  
Lock and Key . . . . . Hoare  
10—As You Like It.  
Lock and Key.  
13—Surrender of Calais.  
New York Balloon . . . Wignell  
15—Deserted Daughter.  
New York Balloon.  
17—Carmelite.  
Lock and Key.  
20—Comet.  
Double Disguise.  
22—Werter and Charlotte . Reynolds  
Purse.  
Harlequin's Restoration.  
24—Child of Nature.  
Critic.  
25—Young Quaker.  
Lock and Key.  
27—Siege of Belgrade.  
Liar . . . . . Foote  
29—Fashionable Lover . Cumberland  
Quaker.  
31—Macbeth.  
Adopted Child.  
April 3—Wonder.  
Children in the Wood.  
5—Such Things Are.  
Adopted Child.  
7—Way to Get Married . . Morton  
Modern Antiques.  
17—Next-Door Neighbors  
Mrs. Inchbald  
Romp.



- April 17—Highland Reel.  
(Mrs. Hodgkinson's benefit.)  
19—Way to Get Married.  
Poor Soldier.  
(Mrs. Tyler's benefit.)  
21—Suspicious Husband . . . Hoadly  
Alonzo and Imogene.  
(Mr. Martin's benefit.)  
24—Cymbeline . . . . . Shakspeare  
Lock and Key.  
(Mrs. Johnson's benefit.)  
26—School for Wives . . . . . Kelly  
All in Good Humor . . . Oulton  
Ariadne Abandoned by Theseus.  
(Mrs. Melmoth's benefit.)  
28—Life's Vagaries . . . . . O'Keefe  
Double Disguise.  
(Mr. Jefferson's benefit.)  
May 1—Way to Get Married.  
Padlock.  
3—Midnight Wanderers . . . Pearce  
Next-Door Neighbors.  
All the World's a Stage.  
(Mrs. Seymour's benefit.)  
5—Lear . . . . . Shakspeare  
Quality Binding . . . . . Rose  
Mirror . . . . . Miln  
Half an Hour After Supper.  
(Mr. Johnson's benefit.)  
8—Way to Get Married.  
Lock and Key.  
(Mr. Woolls' benefit.)  
10—Fortune's Fool . . . . . Reynolds  
Selima and Azor . . . . . Collier  
(Mr. Hodgkinson's benefit.)  
12—Richard III . . . . . Shakspeare  
Deserter.  
(Roberts and Seymour's benefit.)  
15—Fontainebleau . . . . . O'Keefe  
Three Weeks After Marriage.  
(Mr. Tyler's benefit.)  
17—Siege of Belgrade.  
Doldrum . . . . . O'Keefe  
(Mrs. Brett and Mrs. King's benefit.)  
19—No One's Enemy but His Own  
Murphy

rascal," was the cry that came from the pit, but this was superseded by another cry, "Hear Mrs. Hallam." Just then Mr. Hallam, dressed in black, was seen stalking down the stage. He bowed, and addressing the audience asked permission for Mrs. Hallam to read the paper she held in her hand. There being no objection, Mrs. Hallam read her statement, asserting that she had never willingly insulted the public, and claiming that she was wrongfully excluded from her profession. She then retired, leaving Hallam and Hodgkinson on the stage. Both addressed the audience, Hodgkinson, in spite of the hisses that greeted him, succeeding in saying that Mrs. Hallam's withdrawal was the basis of the existing copartnership. This Hallam denied, whereupon Hodgkinson appealed to Philip Ten Eyck, as the bearer of the proposition from Hallam, and Mr. Ten Eyck, who was present, confirmed

Hodgkinson's statement. Hallam's friends, however, were not satisfied, and their anger was raised to a very high pitch when Hodgkinson alluded to the disturbance as a riot. "You are guilty of a riot," exclaimed John Cozine, a leading member of the New York bar, speaking from a box near the stage, "and liable for the consequent damage that may ensue. If Mr. Hallam is aggrieved he has his remedy in a court of justice. You are rioters; you will know to-morrow that the grand jury is sitting."

"It is very hard that the public is not to be indulged with a favorite actress," some one said.

"You are not the public, sir," Hodgkinson aptly said. He was asked whether he would permit Mrs. Hallam to play, and answered, "Never while I have anything to do with the theatre." At last Hallam withdrew in despair, desiring that the play might proceed, and the performance went on to the close without further interruption. On the next play night, however, Hodgkinson was hissed so persistently that he finally retired and did not appear again during the season except for the benefit of Seymour and Roberts, when he played *Richard* in

- May 19—Deaf Lover . . . . . Pilon  
No Song No Supper.  
(Mr. Miller's benefit.)  
22—Mountaineers.  
Tom Thumb, the Great . O'Hara  
(Misses Brett and Harding's benefit.)  
24—Hamlet . . . . . Shakspeare  
Old Thomas Day.  
High Life Below Stairs . Townley  
(Mr. Lee's benefit.)  
26—Chapter of Accidents.  
Tom Thumb.  
(Mr. Crosby's benefit.)  
29—Love Makes a Man . . . . . Cibber  
First Floor . . . . . Cobb  
(Mr. Faulkner's benefit.)  
31—School for Scandal . . . Sheridan  
Pannel . . . . . Kemble  
(Mr. Hallam, Jr.'s, benefit.)  
June 5—Spanish Barber . . . . . Colman  
Rural Merriment . . . . . Francis  
Two Strings to Your Bow.  
(Mr. Martin's benefit.)  
7—Man of Fortitude . . . Hodgkinson  
Quality Binding.  
Mogul Tale . . . . . Mrs. Inchbald  
(Mr. Johnson's benefit.)  
12—Toy . . . . . O'Keefe  
Lock and Key.  
(Mr. Hallam's benefit.)  
16—Inkle and Yarico.  
(Crosby, Woolls, Faulkner and Mrs. Collins' benefit.)

"Richard III." On the day following Hodgkinson's withdrawal he brought suit against Hallam for breach of covenant. The process was served on the 17th of April, all that was required of Hallam being to indorse his appearance on the writ. This Hallam refused to do and announced his intention to go to jail, which he insisted upon doing. He soon tired of being a martyr, however, and went home. Hodgkinson, in his malice, proceeded to put the woman's faults upon record forever; and then, within a few weeks, in order to secure a share in the lease of the new theatre, known in history as the Park, he agreed to engage both Mr. and Mrs. Hallam as members of the company. The actress returned to the stage on the occasion of the younger Hallam's benefit, playing *Lady Teazle* in the "School for Scandal," and *Beatrice* in Kemble's farce, the "Pannel," which then had its first New York production. As a matter of course, she delivered an Occasional Address,<sup>1</sup> which was written for her by Mr.

<sup>1</sup> MRS. HALLAM'S ADDRESS.

These flattering plaudits can not fail to  
raise  
A wish to merit such transcendent praise;  
It can but be a wish, for ah! my heart  
Knows merit could not claim a thousandth  
part;  
But like the lavish hand of heaven, you  
Give largely e'en though nothing should be  
due.  
O'ercome with joy, my anxious, throbbing  
heart,  
Disdaining all the little tricks of art,  
Conceals those feelings in a grateful breast  
Which may be felt but can not be express'd.  
Time has now swept ten rolling years away\*  
Since flattering plaudits graced my first essay;

\* This would make her *debut* as late as 1787.

Young, giddy, rash, ambitious and untaught,  
You still caress'd, excusing many a fault;  
With friendly hand safe led me through the  
way,  
Where lurking error watches to betray.  
And shall I such advantages forego  
With my consent? I frankly answer, "No."  
I may through inadvertency have stray'd;  
But who by folly never was betray'd?  
If e'er my judgment play'd the foolish part,  
I acted not in concert with my heart.  
I boldly can defy the world to say,  
From my first entrée to the present day,  
Whate'er my errors, numerous or few,  
I never wanted gratitude to you.  
On your indulgence still I rest my cause;  
Will you support me with your kind applause?  
You verify the truth of Pope's fine line—  
"To err is human; to forgive, divine."

Miln. Although sneered at by Dunlap as an "extraordinary performance," it had at least one merit—it was short. Mrs. Hallam was also announced to appear for Mr. Munto's benefit on the 3d of June, but I have been able to find no record of the performance.

Dunlap's influence upon the productions of the season can only be described as grotesque. Vanity and friendship were his only

MYSTERIOUS MONK.		TELL TRUTH AND SHAME THE DEVIL.
Ribbmont . . . Mr. Hodgkinson	motives in bring-	
Manuel . . . . . Mr. Tyler	ing forward the	
Theodore . . . . . Mr. Martin	feeble pieces that	Semblance . . . Mr. Johnson
Jacques . . . . . Mr. Johnson	he put in rehear-	Whitely . . . . . Mr. Tyler
Francis . . . . . Mr. Munto	sal when the	Tom Holton . . . Mr. Jefferson
Countess . . . . Mrs. Melmoth		Susan . . . . Mrs. Hodgkinson

season began. His own play, the "Mysterious Monk," produced on the 31st of October, and afterward printed with the title of "Ribbe-

EDWIN AND ANGELINA.		BOURVILLE CASTLE.
Edwin . . . . . Mr. Tyler	mont, or the	Chas. Bourville, Mr. Hodgkinson
Ethelbert . . . . . Mr. Martin	Feudal Baron,"	Guthrum . . . . . Mr. Crosby
Walter . . . . . Mr. Crosby	was Dunlap's	Bernard . . . . . Mr. Johnson
Edred . . . . . Mr. Munto	third tragedy.	James . . . . . Mr. Jefferson
Hugo . . . . . Mr. Miller	It was played	William . . . . . Mr. McGrath
Sifred . . . . . Mr. Hodgkinson	only twice, its	Strabo . . . . . Mr. Munto
Angelina . . . Mrs. Hodgkinson		Alfred . . . . . Mr. Tyler
		Marcia . . . . . Mrs. Tyler

failure being due to a want of skill in the management of the plot and the insufficiency of the characters and incidents. The afterpiece, "Tell Truth and Shame the Devil," was not played until the 9th of January, and was scarcely more fortunate than the tragedy; but it had the distinction of being produced at Covent Garden May 18th, 1799. It was based on a French piece in one act called "Jerome Pointu," and was also printed. In the "Biographia Dramatica" it is said to be "by no means an unentertaining piece." Dr. Elihu Hubbard Smith, the author of "Edwin and Angelina, or the Bandit," was a young

New York physician who fell a victim to the yellow fever in 1798. The piece was an opera, so called, the music by Pelisier. It had no dramatic merit, and was played only once, but was printed for the author. The last of the pieces by the three cronies was "Bourville Castle," by John Blair Linn. This piece was more successful than any of the others, but Dunlap only mentions its production. The author, who afterward became the pastor of a Presbyterian church in Philadelphia, was a law student in the office of Alexander Hamilton.

Two pieces were produced during the season that have curious histories—one a comedy by William Miln called the "Comet;" the

COMET.	other a drama	MAN OF FORTITUDE.
Plotwell . . . Mr. Hodgkinson	with the title of	Sir Bertrand . Mr. Hodgkinson
Belmont . . . . . Mr. Tyler	the "Man of	Carlos . . . . . Mr. Jefferson
Stitch . . . . . Mr. Lee	Fortitude," the	Peasant . . . . . Mr. Johnson
John . . . . . Mr. Leonard	authorship of	Spectre . . . . . Mr. Tyler
Testy . . . . . Mr. Johnson	which was assigned to Hodgkinson, but	Captive . . . . . Mrs. Johnson
Jenny . . . Mrs. Hodgkinson	which Dunlap claimed was in fact a piece	
Lady Candour . Mrs. Seymour		
Emily . . . . . Mrs. Johnson		

of his own that he had called the "Knight's Adventure." Miln's piece had previously been produced in London for Bannister's benefit as a farce, but it was now re-written and enlarged into a comedy in five acts. Subsequently it was again reduced to a farce in two acts, of which there is an American edition published as late as 1817. Dunlap's piece was in blank verse, which Hodgkinson partly turned into prose, adding the comic character and the lady. It was printed with Hodgkinson's name on the title-page.

The number of new English pieces produced in New York for the first time during the season was not as great as usual, owing, no doubt, to the slovenly way in which the benefits were conducted be-

cause of the managerial quarrels. The pieces that had casts with the advertisements are noticed in the order of their production. Jephson's farce, "Two Strings to Your Bow," had been played by the Philadelphia company, so that the first production of the season new to the American stage was Cobb's "Siege of Belgrade," a comic opera originally acted at Drury Lane. It was presented in New York with new scenery painted by Jefferson. After these came Holcroft's two comedies, "Man of Ten Thousand" on the 6th of January, and "School for Arrogance" on the 20th of February. It is likely the

## FIRST NEW YORK PRODUCTIONS—1796-7.

## FIRST FLOOR.

Whimsey . . . . . Mr. Johnson  
Young Whimsey . . Mr. Martin  
Monford . . . . . Mr. Munto  
Furnish . . . . . Mr. Crosby  
Simon . . . . . Mr. Miller  
Landlord . . . . . Mr. Collins  
Frank . . . . . Mr. Seymour  
Snap . . . . . Mr. Lee  
Postboy . . . . . Mr. Leonard  
Tartlet . . . . . Mr. Jefferson  
Charlotte . . . . . Mrs. Seymour  
Nancy . . . . . Mrs. Collins  
Mrs. Patty Pan . . Mrs. Brett

## FONTAINEBLEAU.

Lackland . . . . . Mr. Hallam  
Henry . . . . . Mr. Tyler  
Sir John Bull . . . Mr. Johnson  
Sir Shinkin . . . . Mr. Jefferson  
Lapoche . . . . . Mr. Martin  
Col. Epauvette . . Mr. Hallam, Jr  
Lord Winlove . . . Mr. Munto  
Waiters . . . . . { Mr. Miller  
                              Mr. Leonard  
Robin . . . . . Mr. Lee  
Postboy . . . . . Mr. McKnight  
Jockey . . . . . Mr. Seymour  
French Innkeeper . Mr. Roberts  
Miss Bull . . . . . Mrs. Johnson  
Mrs. Casey . . . . Mrs. Melmoth  
Nannette . . . . . Mrs. Collins  
Lady Bull . . . . . Mrs. Brett  
Celia . . . . . Mrs. Seymour  
Rosa . . . . . Mrs. Hodgkinson

## FORTUNE'S FOOL.

Capt. Hazard . . . Mr. Martin  
Sir B. Blackletter . Mr. Johnson  
Sir Charles . . . . Mr. Hallam, Jr  
Orville . . . . . Mr. Munto  
Tom Seymour . . . Mr. Jefferson  
Mrs. Seymour . . . Mrs. Melmoth  
Miss Uncore . . . . Mrs. Brett  
Lady Danvers . . Mrs. Johnson

## HARLEQUIN'S RESTORATION.

Harlequin . . . . . Mr. Martin  
Pantaloon . . . . . Mr. Johnson  
Magician . . . . . Mr. Crosby  
Gladiator . . . . . Mr. Tyler  
Lover . . . . . Mr. Munto  
Swiss Servant . . . Mr. Leonard  
Landlord . . . . . Mr. Lee  
Clown . . . . . Mr. Jefferson  
Mirth . . . . . Miss Brett  
Pantalina . . . . . Mrs. Brett  
Columbine . . . . Mrs. Seymour

## LOCK AND KEY.

Ralph . . . . . Mr. Hodgkinson  
Cheerly . . . . . Mr. Tyler  
Vain . . . . . Mr. Martin  
Pages . . . . . { Miss Harding  
                              Mast. Stockwell  
William . . . . . Mr. McGrath  
Thomas . . . . . Mr. Munto  
Peter . . . . . Mr. Lee  
Brummagem . . . . Mr. Johnson  
Laura . . . . . Mrs. Seymour  
Dolly . . . . . Mrs. Munto

Selima . . . . . Mrs. King  
Fanny . . . . . Mrs. Hodgkinson

## MAN OF TEN THOUSAND.

Torrington . . . Mr. Hodgkinson  
Herbert . . . . . Mr. Jefferson  
Curfew . . . . . Mr. Johnson  
Consol . . . . . Mr. Tyler  
Major Rampart . . Mr. Crosby  
Lord Laroon . . . Mr. Martin  
Hudson . . . . . Mr. Hallam, Jr  
Sir Pertinax Pitiful . Mr. Munto  
Robert . . . . . Mr. Seymour  
Thomas . . . . . Mr. McGrath  
Hairbrain . . . . Mr. Hallam  
Lady Taunton . . . Mrs. Tyler  
Annabel . . . . . Mrs. Seymour  
Girl . . . . . Mrs. Munto  
Olivia . . . . . Mrs. Johnson

## MIDNIGHT WANDERERS.

Marquis de Morelle. Mr. Johnson  
Julian . . . . . Mr. Tyler  
Don Pedrazzo . . . Mr. Crosby  
Dennis . . . . . Mr. Martin  
Gulde . . . . . Mr. Lee  
Gasper . . . . . Mr. Jefferson  
Adelais . . . . . Mrs. Seymour  
Jaquelin . . . . . Miss Brett  
Bercilla . . . . . Mrs. Munto  
Maresa . . . . . Mrs. Hodgkinson

## MOGUL TALE.

Johnny Atkins . Mr. Hodgkinson  
Mogul . . . . . Mr. Tyler

pantomime, "Harlequin's Restoration," previously presented at Hartford, was an old one with a new variation in the name. Prince Hoare's "Lock and Key," of which the first production in New York had been anticipated by the Philadelphia company, although devoid of literary merit, was successful in both cities as it had been at Covent Garden. The "New York Balloon," which the advertisements said had been localized by Mr. Wignell from "A Mogul Tale," was produced in Philadelphia simply as Mrs. Inchbald's farce, so far as the announcements show. The production of Morton's play, the "Way

## FIRST NEW YORK PRODUCTIONS—1796-7.

Doctor . . . . . Mr. Johnson  
Fanny . . . . . Mrs. Hodgkinson

## NEW YORK BALLOON.

Johnny Atkins . Mr. Hodgkinson  
Dr. Philogiston . . Mr. Johnson  
Omar . . . . . Mr. Martin  
Mustapha . . . . . Mr. Munto  
Selim . . . . . Mr. Miller  
Great Mogul . . . . Mr. Tyler  
Zaphira . . . . . Mrs. Seymour  
Sheba . . . . . Miss Brett  
Irene . . . . . Mrs. Munto  
Fanny . . . . . Mrs. Hodgkinson

## NEXT-DOOR NEIGHBORS.

Splendorville . . Mr. Hallam, Jr  
Manly . . . . . Mr. Tyler  
Blackman . . . . . Mr. Johnson  
Lucre . . . . . Mr. Munto  
Lord Hazard . . . . Mr. Miller  
Wilford . . . . . Mr. Crosby  
Henry . . . . . Mr. Martin  
Bluntly . . . . . Mr. Jefferson  
Lady Caroline . . . Mrs. Seymour  
Lady Bridget . . . . Mrs. Tyler  
Evans . . . . . Mrs. Brett  
Eleanor . . . . . Mrs. Johnson

## OLD THOMAS DAY.

Gammer Gurton . . Mr. Johnson  
Dame Turton . . . . Mr. Lee  
Goody Burton . . . . Mr. Jefferson

## QUALITY BINDING.

Mr. Level . . . . . Mr. Tyler  
Lord Simper . . . Mr. Hallam, Jr  
Colonel Modiah . . Mr. Munto  
Sir William Wealthy . Mr. Collins  
John . . . . . Mr. Johnson  
Plainwell . . . . . Mr. Jefferson  
William . . . . . Mr. Seymour  
Mrs. Level . . . . . Mrs. Melmoth

## SCHOOL FOR ARROGANCE.

Count Villiers . Mr. Hodgkinson  
Sir Paul Peckham . Mr. Johnson  
Sir Samuel Sheepy . Mr. Jefferson  
McDermot . . . . . Mr. Crosby  
Dorimont . . . . . Mr. Tyler  
Edmond . . . . . Mr. Hallam, Jr  
Picard . . . . . Mr. Martin  
Lady Peckham . . Mrs. Melmoth  
Lucy . . . . . Mrs. Johnson  
Lydia . . . . . Mrs. Seymour

## SIEGE OF BELGRADE.

Col. Cohenburg . Mr. Hodgkinson  
Leopold . . . . . Mr. Jefferson  
Peter . . . . . Mr. Munto  
Useph . . . . . Mr. Johnson  
Ismael . . . . . Mr. Seymour  
Anselm . . . . . Mr. McGrath  
Michael . . . . . Mr. Miller  
Seraskin . . . . . Mr. Tyler  
Lilla . . . . . Mrs. Seymour  
Ghitta . . . . . Miss Brett  
Fatima . . . . . Mrs. Munto  
Catharine . . . Mrs. Hodgkinson

## TWO STRINGS TO YOUR BOW.

Don Pedro . . . . . Mr. Johnson  
Don Sancho . . . . Mr. Crosby  
Ferdinand . . . . . Mr. Tyler  
Octavio . . . . . Mr. Martin  
Borachio . . . . . Mr. Munto  
Drunken Porter . . . Mr. Lee  
Waiter . . . . . Mr. Miller  
Lazarillo . . . . . Mr. Hodgkinson  
Leonora . . . . . Mrs. Seymour  
Maid . . . . . Mrs. Munto  
Donna Clara . . . Mrs. Johnson

## WAY TO GET MARRIED.

Tangent . . . . . Mr. Martin  
Toby Allspice . . . Mr. Jefferson  
Caustic . . . . . Mr. Johnson  
Dashall . . . . . Mr. Hallam, Jr  
McQueery . . . . . Mr. Crosby  
Landlord } . . . Mr. Munto  
Jailer }  
Shopman . . . . . Mr. Seymour  
Sheriff's Servant } . . Mr. Lee  
Undertaker }  
Ned . . . . . Mr. Miller  
Postillion . . . . Mr. McKnight  
Caustic's Servant . . Mr. Leonard  
Baffiff . . . . . Mr. Roberts  
Solicitor . . . . . Mr. Woods  
Captain Faulkner . . Mr. Tyler  
Clementina . . . . Mrs. Seymour  
Lady Sorrel . . . . Mrs. Brett  
Fanny . . . . . Mrs. Munto  
Julia Faulkner . . . Mrs. Johnson

to Get Married," was delayed until late into the regular season, although it was the comedy success of the year both in Boston and Philadelphia. For the benefits there were some new pieces, including Mrs. Inchbald's "Next-Door Neighbors," for Mrs. Hodgkinson, for the first time in New York; "Alonzo and Imogene," a Sadler's Well's production, for Mr. Martin; O'Keefe's "Life's Vagaries," for Mr. Jefferson; the comic opera, "Midnight Wanderers," which had had some vogue at Covent Garden, though not equal to "Hartford Bridge" by the same author, for Mrs. Seymour, for the first time in America; O'Keefe's "Fontainebleau," a satire on the English habit of traveling in France previous to the Revolution, for Mr. Tyler; the same author's "Doldrum," a farce based on the idea of a man sleeping from 1796 to 1803, and his surprise at the changes around him, thus anticipating Rip Van Winkle, for Mrs. Brett and Mrs. King; Murphy's "No One's Enemy but His Own," never played in this country except by the British Military Thespians in Philadelphia in 1778, for Mr. Miller; the Haymarket interlude, "Half an Hour After Supper," for Mr. Johnson; "Fortune's Fool," Reynolds' latest Covent Garden success, for Mr. Hodgkinson, for the first time in America; "Ariadne Abandoned by Theseus," the music by Pelisier, for Mrs. Melmoth; the catch, "Old Thomas Day," for Mr. Lee; John Philip Kemble's "Pannel," a lively and pleasant farce taken from Bickerstaff's "'Tis Well 'Tis No Worse," with Mrs. Hallam as *Beatrice*, for the younger Hallam; Cobb's "First Floor," for Mr. Faulkner, the box-keeper; and the "Mogul Tale," for Mr. Johnson's second benefit.

The familiar pieces were recast to a considerable extent because of the acquisitions of the previous season, the return of Martin and Crosby, and the engagement of Mr. and Mrs. Seymour, Mr. Collins,



Mr. Miller and Mr. McGrath. Among these are a few complete casts of pieces which either had not been played since 1792 or of which no

## RECASTS OF FAMILIAR PIECES—1796-7.

<b>ALEXANDER THE GREAT.</b>		<b>Burleigh . . . . .</b> Mr. Seymour		<b>Jarvis . . . . .</b> Mr. Woolls	
<b>Clytus . . . . .</b> Mr. Hallam		<b>Whiskerandos . .</b> Mr. Hallam, Jr		<b>Colin MacLeod .</b> Mr. Hodgkinson	
<b>Cassander . . . . .</b> Mr. Crosby		<b>DESKETER.</b>		<b>Miss Bridgemore .</b> Mrs. Tyler	
<b>Hephestion . . . . .</b> Mr. Martin		<b>Simpkin . . . . .</b> Mr. Jefferson		<b>Mrs. Bridgemore .</b> Mrs. Brett	
<b>Thessalus . . . . .</b> Mr. Miller		<b>Jenny . . . . .</b> Mrs. Seymour		<b>Mrs. MacIntosh .</b> Mrs. Munto	
<b>Eumenes . . . . .</b> Mr. McGrath		<b>DON JUAN.</b>		<b>Maid . . . . .</b> Mrs. King	
<b>Perdiccas . . . . .</b> Mr. Seymour		<b>Don Juan . . . . .</b> Mr. Johnson		<b>Augusta Aubrey .</b> Mrs. Johnson	
<b>Syngambis . . . . .</b> Mrs. Tyler		<b>Don Ferdinand . .</b> Mr. Tyler		<b>GAMSTER.</b>	
<b>Parisatis . . . . .</b> Mrs. Seymour		<b>Pedro . . . . .</b> Mr. Martin		<b>Lewson . . . . .</b> Mr. Tyler	
<b>ALL THE WORLD'S A STAGE.</b>		<b>Scaramouch . . . .</b> Mr. Jefferson		<b>Jarvis . . . . .</b> Mr. Crosby	
<b>Sir Gilbert Pumpkin .</b> Mr. Crosby		<b>Confidante . . . . .</b> Mrs. Brett		<b>Stukely . . . . .</b> Mr. Collins	
<b>Charles Stanley . . .</b> Mr. Martin		<b>Donna Anna . . . .</b> Mrs. Johnson		<b>GRECIAN DAUGHTER.</b>	
<b>Harry Stukely . . .</b> Mr. Hallam, Jr		<b>DOUBLE DISGUISE.</b>		<b>Dionysius . . . .</b> Mr. Hodgkinson	
<b>Cymon . . . . .</b> Mr. Johnson		<b>Tinsel . . . . .</b> Mr. Jefferson		<b>Evander . . . . .</b> Mr. Hallam	
<b>Wat . . . . .</b> Mr. Lee		<b>Evergreen . . . . .</b> Mr. Crosby		<b>Philotas . . . . .</b> Mr. Martin	
<b>Hostler . . . . .</b> Mr. Miller		<b>Sam . . . . .</b> Mr. Munto		<b>Phocian . . . . .</b> Mr. Tyler	
<b>Diggery . . . . .</b> Mr. Jefferson		<b>Heartwell . . . . .</b> Mr. Tyler		<b>Melanthon . . . .</b> Mr. Crosby	
<b>Miss Bridget . . . .</b> Mrs. Brett		<b>Rose . . . . .</b> Mrs. Hodgkinson		<b>HIGHLAND REEL.</b>	
<b>Kitty Sprightly . . .</b> Mrs. Seymour		<b>Miss Dorothy . . . .</b> Mrs. Brett		<b>Sandy . . . . .</b> Mr. Munto	
<b>BATTLE OF HEXHAM.</b>		<b>Emily . . . . .</b> Mrs. Seymour		<b>Charley . . . . .</b> Mr. Jefferson	
<b>Barton . . . . .</b> Mr. Johnson		<b>DRAMATIST.</b>		<b>Sergt. Jack . . . .</b> Mr. Tyler	
<b>Somerset . . . . .</b> Mr. Miller		<b>Lord Scratch . . . .</b> Mr. Johnson		<b>Capt. Dash . . . .</b> Mr. Hallam, Jr	
<b>Gregory Gubbins . .</b> Mr. Jefferson		<b>Neville . . . . .</b> Mr. Martin		<b>McGilpin . . . . .</b> Mr. Johnson	
<b>Adeline . . . . .</b> Mrs. Johnson		<b>Ennui . . . . .</b> Mr. Jefferson		<b>Jenny . . . . .</b> Miss Brett	
<b>Queen Margaret . .</b> Mrs. Melmoth		<b>Willoughby . . . .</b> Mr. Munto		<b>HIGH LIFE BELOW STAIRS.</b>	
<b>CHAPTER OF ACCIDENTS.</b>		<b>Peter . . . . .</b> Mr. McGrath		<b>Lovel . . . . .</b> Mr. Hallam	
<b>Lord Glenmore . . .</b> Mr. Collins		<b>Louisa . . . . .</b> Mrs. Johnson		<b>Lord Duke . . . .</b> Mr. Jefferson	
<b>Grey . . . . .</b> Mr. Tyler		<b>EARL OF ESSEX.</b>		<b>Sir Harry . . . . .</b> Mr. Martin	
<b>Vane . . . . .</b> Mr. Munto		<b>Lord Burleigh . . .</b> Mr. Crosby		<b>Freeman . . . . .</b> Mr. Munto	
<b>Governor Harcourt .</b> Mr. Johnson		<b>Raleigh . . . . .</b> Mr. Munto		<b>Phillip . . . . .</b> Mr. Hallam, Jr	
<b>Bridget . . . . .</b> Mrs. Hodgkinson		<b>Lieutenant . . . . .</b> Mr. Miller		<b>Tom . . . . .</b> Mr. Woolls	
<b>Miss Mortimer . . .</b> Mrs. Seymour		<b>Southampton . . . .</b> Mr. Tyler		<b>Coachman . . . . .</b> Mr. Lee	
<b>Mrs. Warner . . . .</b> Mrs. Brett		<b>Lady Rutland . . . .</b> Mrs. Johnson		<b>Kingston . . . . .</b> Mr. McKnight	
<b>Cecilia . . . . .</b> Mrs. Johnson		<b>Lady Nottingham . .</b> Mrs. Tyler		<b>Kitty . . . . .</b> Mrs. Collins	
<b>COUNTRY GIRL.</b>		<b>Queen Elizabeth . .</b> Mrs. Melmoth		<b>Lady Charlotte . .</b> Mrs. Tyler	
<b>Sparkish . . . . .</b> Mr. Martin		<b>FASHIONABLE LOVER.</b>		<b>Lady Bab . . . . .</b> Mrs. Seymour	
<b>Althea . . . . .</b> Mrs. Tyler		<b>Mortimer . . . . .</b> Mr. Hallam		<b>MACBETH.</b>	
<b>CRITIC.</b>		<b>Aubrey . . . . .</b> Mr. Tyler		<b>Banquo . . . . .</b> Mr. Tyler	
<b>Sir Fretful . . . . .</b> Mr. Jefferson		<b>Tytrel . . . . .</b> Mr. Munto		<b>Malcolm . . . . .</b> Mr. Martin	
<b>Sneer . . . . .</b> Mr. Collins		<b>Abberville . . . . .</b> Mr. Hallam, Jr		<b>Duncan . . . . .</b> Mr. Crosby	
<b>Dangle . . . . .</b> Mr. Martin		<b>Bridgemore . . . . .</b> Mr. Johnson		<b>Lenox . . . . .</b> Mr. Hallam, Jr	
<b>Mrs. Dangle . . . . .</b> Mrs. Tyler		<b>Dr. Druid . . . . .</b> Mr. Crosby		<b>MODERN ANTIQUES.</b>	
<b>Leicester . . . . .</b> Mr. Miller		<b>La Jeanesse . . . .</b> Mr. Roberts		<b>Cocklelop . . . . .</b> Mr. Johnson	
<b>Hatton . . . . .</b> Mr. McGrath					

previous casts had been preserved, including "All the World's a Stage," "Double Disguise," "Earl of Essex," "Fashionable Lover,"

## RECASTS OF FAMILIAR PIECES—1796-7.

Napkin . . . . . Mr. Crosby  
Thomas . . . . . Mr. Lee  
Joey . . . . . Mr. Jefferson  
Mrs. Cockletope . . . Mrs. Brett  
Mrs. Camomile . . . Mrs. Tyler  
Flounce . . . . . Miss Harding  
Nan . . . . . Mrs. Munto  
Belinda . . . . . Mrs. Seymour

## OLD MAID.

Capt. Cape . . . Mr. Hodgkinson  
Harlow . . . . . Mr. Hallam, Jr  
Footman . . . . . Mr. Leonard  
Clerimont . . . . . Mr. Tyler  
Mrs. Harlow . . . Mrs. Tyler  
Trifle . . . . . Miss Harding  
Miss Harlow . . . Mrs. Brett

## PRISONER AT LARGE.

Old Dowdle . . . . Mr. Crosby  
Lord Esmond . . . . Mr. Collins  
Frippon . . . . . Mr. Martin  
Jack Conner . . . Mr. Hallam, Jr  
Frill . . . . . Mr. McGrath  
Father Frank . . . Mr. Woolls  
Tough . . . . . Mr. Munto  
Landlord . . . . . Mr. Roberts  
Philemon . . . . . Mr. Miller  
Trap . . . . . Mr. Lee  
Muns . . . . . Mr. Jefferson  
Adelaide . . . . . Mrs. Seymour  
Mary . . . . . Mrs. Munto  
Landlady . . . . . Mrs. Brett  
Rachel . . . . . Mrs. Hodgkinson

## PRIZE.

Caddy . . . . . Mr. Crosby  
Juba . . . . . Mrs. Seymour  
Mrs. Caddy . . . . Mrs. Brett  
Caroline . . . . . Mrs. Hodgkinson

## RICHARD III.

Buckingham . . . . Mr. Collins  
Tressel . . . . . Mr. Martin  
Catesby . . . . . Mr. Munto  
Stanley . . . . . Mr. Crosby  
Oxford . . . . . Mr. Seymour  
Duke of York . . . Mast. Stockwell  
Lord Mayor . . . . Mr. Johnson  
Duchess of York . . Mrs. Brett

Queen Elizabeth . . Mrs. Melmoth  
Lady Anne . . . . Mrs. Tyler

## ROMEO AND JULIET.

Romeo . . . . . Mr. Hodgkinson  
Mercutio . . . . . Mr. Hallam  
Friar Laurence . . . Mr. Tyler  
Capulet . . . . . Mr. Crosby  
Montagu . . . . . Mr. Munto  
Prince . . . . . Mr. Hallam, Jr  
Benvolio . . . . . Mr. Miller  
Paris . . . . . Mr. McGrath  
Tybalt . . . . . Mr. Martin  
Peter . . . . . Mr. Jefferson  
Apothecary . . . . Mr. Johnson  
Lady Capulet . . . Mrs. Tyler  
Nurse . . . . . Mrs. Brett  
Juliet . . . . . Mrs. Johnson

## SELIMA AND AZOR.

Azor . . . . . Mr. Tyler  
Scandar . . . . . Mr. Collins  
Ali . . . . . Mr. Jefferson  
Fatima . . . . . Mrs. Seymour  
Leobia . . . . . Miss Brett  
Fairy . . . . . Miss Harding  
Selima . . . . . Mrs. Hodgkinson

## SUCH THINGS ARE.

Twincall . . . . . Mr. Martin  
Sultan . . . . . Mr. Hallam, Jr  
Sir Luke Tremor . . Mr. Johnson  
Elvius . . . . . Mr. Miller  
Lord Flint . . . . . Mr. Munto  
Zedan . . . . . Mr. Tyler  
Meanright . . . . Mr. Jefferson  
Lady Tremor . . . Mrs. Brett  
Aurelia . . . . . Mrs. Munto  
Arabella . . . . . Mrs. Johnson

## SURRENDER OF CALAIS.

Ribbement . . . . . Mr. Martin  
John de Vienne . . . Mr. Crosby  
O'Carrol . . . . . Mr. Tyler  
King Edward . . . Mr. Hallam, Jr  
John D'Aire . . . . Mr. Seymour  
Harcourt . . . . . Mr. Miller

## THREE WEEKS AFTER MARRIAGE.

Woodley . . . . . Mr. Miller

Drugget . . . . . Mr. Johnson  
Mrs. Drugget . . . Mrs. Brett  
Dimitry . . . . . Mrs. Tyler  
Miss Nancy . . . . Miss Brett  
Lady Racket . . . Mrs. Johnson

## TOM THUMB THE GREAT.

Tom Thumb . . . Mast. Stockwell  
Grizzle . . . . . Mr. Jefferson  
Noodle . . . . . Mr. Martin  
Doodle . . . . . Mr. Munto  
Merlin . . . . . Mr. Collins  
Ghost . . . . . Mr. Lee  
Arthur . . . . . Mr. Johnson  
Dollalolla . . . Mrs. Seymour  
Huncamunca . . . Miss Brett  
Cleora . . . . . Mrs. Munto  
Mustachio . . . Mrs. King  
Glumdalca . . . . Mr. Crosby

## WHEEL OF FORTUNE.

Tempest . . . . . Mr. Johnson  
Woodville . . . . . Mr. Munto  
Harry . . . . . Mr. Martin  
Weazel . . . . . Mr. Crosby  
Jenkins . . . . . Mr. Miller  
Maid . . . . . Mrs. Munto

## WHICH IS THE MAN?

Sparkle . . . . . Mr. Hallam, Jr  
Fitzherbert . . . . Mr. Johnson  
Belville . . . . . Mr. Tyler  
Tom . . . . . Mr. Leonard  
Harry . . . . . Mr. Miller  
Julia . . . . . Mrs. Seymour  
Kitty . . . . . Mrs. Munto  
Mrs. Johnson . . . Mrs. Brett  
Tiffany . . . . . Miss Harding

## WONDER.

Don Felix . . . . . Mr. Hallam, Jr  
Colonel Briton . . . Mr. Tyler  
Don Lopez . . . . Mr. Johnson  
Don Pedro . . . . Mr. Munto  
Gibby . . . . . Mr. Martin  
Frederick . . . . . Mr. Miller  
Lissardo . . . . . Mr. Jefferson  
Isabella . . . . . Mrs. Tyler  
Flora . . . . . Mrs. Brett  
Inis . . . . . Mrs. Munto  
Violante . . . . . Mrs. Johnson

"Grecian Daughter," "High Life Below Stairs," "Old Maid," "Prisoner at Large," "Romeo and Juliet," "Selima and Azor," and "Tom Thumb, the Great." Of some of the others there were Boston casts of which only the characters are here given in which there were changes. These casts are important in showing the working strength of the Old American Company during the last full season at the old theatre in John Street.

There were many changes in the pieces that had been played during the previous season and were now repeated, important parts finding new and in some cases inferior representatives, in consequence

## CONTRASTED CASTS—CHANGES.

PLAYS.	1796.	1796-7.	PLAYS.	1796.	1796-7.
<i>Adopted Child.</i>			<i>Children in the Wood.</i>		
Sir Bertrand . . . Mr. Cleveland . Mr. Crosby			Sir Rowland . . . Mr. Cleveland . Mr. Crosby		
Flint . . . . . Mr. Munto . . Mr. Lee			<i>Deserted Daughter.</i>		
Clara . . . . . Miss Broadhurst . Mrs. Hodgkinson			Chevaril . . . . Mr. Hodgkinson . Mr. Martin		
Nell . . . . . Mrs. Cleveland . Mrs. Brett			Item . . . . . Mr. Prigmore . Mr. Jefferson		
<i>As You Like It.</i>			Grime . . . . . Mr. Jefferson . Mr. Munto		
Orlando . . . . Mr. Cleveland . Mr. Martin			Lenox . . . . . Mr. King . . . Mr. Hallam, Jr		
Oliver . . . . . Mr. Prigmore . Mr. Munto			Clement . . . . Mr. Cleveland . Mr. Miller		
Duke . . . . . Mr. King . . . Mr. Tyler			Betty . . . . . Mrs. King . . . Mrs. Munto		
Amiens . . . . . Mr. Tyler . . . Mr. McGrath			<i>Farmer.</i>		
Sylvius . . . . . Mr. Munto . . Mr. Miller			Blackberry . . . Mr. King . . . Mr. Seymour		
Celia . . . . . Miss Broadhurst . Mrs. Tyler			Flummery . . . . . Mr. Martin		
<i>Belle's Stratagem.</i>			Betty . . . . . Miss Broadhurst . Mrs. Hodgkinson		
Flutter . . . . . Mr. Hallam, Jr . Mr. Hallam			Louisa . . . . . Mrs. Johnson . Mrs. Munto		
Sir George . . . Mr. King . . . Mr. Tyler			Landlady . . . Mrs. Munto . . Mrs. Brett		
Courtall . . . . Mr. Hallam . . Mr. Hallam, Jr			Molly . . . . . Mrs. Hodgkinson . Mrs. Seymour		
Saville . . . . . Mr. Cleveland . Mr. Martin			<i>First Love.</i>		
Dick . . . . . Mr. Durang . . Mr. Leonard			Billy Bustler . . Mr. Prigmore . Mr. Munto		
Hardy . . . . . Mr. Prigmore . Mr. Johnson			Wrangler . . . Mr. Cleveland . Mr. Martin		
Lady Frances . Mrs. Hallam . Mrs. Tyler			Robin . . . . . Mr. Durang . . Mr. Miller		
Miss Ogle . . . Mrs. Cleveland . Mrs. Seymour			Sabina Rosny . Mrs. Cleveland . Mrs. Hodgkinson		
Kitty Willis . . Mrs. Munto . . Mrs. Brett			<i>Hamlet.</i>		
<i>Carmelite.</i>			King . . . . . Mr. Cleveland . Mr. Munto		
Montgomeri . . Mr. Cleveland . Mr. Martin			Horatio . . . . Mr. Tyler . . . Mr. Martin		
De Courcy . . . Mr. King . . . Mr. Hallam, Jr			Guldenstern . . Mr. Munto . . Mr. Miller		
Raymond . . . . Mr. Durang . . Mr. Miller			Bernardo . . . Mr. Lee . . . Mr. Seymour		
<i>Child of Nature.</i>			Gravedigger . . Mr. Prigmore . Mr. Lee		
Marquis . . . . Mr. King . . . Mr. Hodgkinson			Ghost . . . . . Mr. King . . . Mr. Tyler		
Valentia . . . . Mr. Hodgkinson . Mr. Martin			<i>Haunted Tower.</i>		
Mercia . . . . . Mr. Prigmore . Mr. Johnson			Oakland . . . . Mr. King . . . Mr. Johnson		
Marchioness . . Mrs. Hallam . . Mrs. Johnson			Robert . . . . . Mr. Prigmore . Mr. Munto		

of the sequestration of Mrs. Hallam, the withdrawal of Mr. Hodgkinson after the Hallam riot, and the retirement from the company of Mr.

## CONTRASTED CASTS—CHANGES.

PLAYS.	1796.	1796-7.	PLAYS.	1796.	1796-7.
Lewis . . . .	Mr. Johnson .	Mr. Martin	Smith . . . .	Mr. Munto .	Mr. Miller
Charles . . . .	Mr. Munto .	Mr. McGrath	Sophy . . . .	Mrs. Hallam .	Mrs. Hodgkinson
Hugo . . . .	Mr. De Moulin .	Mr. Crosby	Mrs. Ledger . .	Mrs. Munto .	Mrs. Tyler
Servant . . . .	Mr. Tompkins .	Mr. Leonard	<i>Romp.</i>		
Lady Ellnor . .	Miss Broadhurst.	Mrs. Seymour	Old Cockney .	Mr. Johnson .	Mr. Munto
<i>Inkle and Yarico.</i>			Barnacle . . .	Mr. King . . .	Mr. Johnson
Curry . . . .	Mr. King . . .	Mr. Hallam	Miss Le Blond .	Mrs. Tyler . .	Mrs. Munto
Narcissa . . . .	Miss Brett . . .	Mrs. Seymour	Penelope . . .	Mrs. Munto .	Miss Brett
Patty . . . .	Mrs. Brett . . .	Miss Harding	<i>Rosina.</i>		
Yarico . . . .	Miss Broadhurst.	Mrs. Johnson	Irishman . . .	Mr. King . . .	Mr. Crosby
<i>Lyar.</i>			Rosina . . . .	Miss Broadhurst.	Mrs. Seymour
Old Wilding . .	Mr. Johnson .	Mr. Crosby	<i>School for Scandal.</i>		
Elliott . . . .	Mr. Cleveland .	Mr. Munto	Joseph Surface .	Mr. King . . .	Mr. Tyler
Papillion . . . .	Mr. Jefferson .	Mr. Martin	Sir Oliver . . .	Mr. Johnson .	Mr. Crosby
Miss Godfrey . .	Mrs. Cleveland .	Mrs. Munto	Crabtree . . . .	Mr. Prigmore .	Mr. Johnson
Miss Grantham .	Mrs. Hallam .	Mrs. Tyler	Sir Benjamin . .	Mr. Cleveland .	Mr. Martin
<i>Mountaineers.</i>			Careless . . . .		Mr. Seymour
Kilmallock . . .	Mr. King . . .	Mr. Crosby	Trip . . . . .	Mr. Durang . .	Mr. Miller
Ganem . . . .	Mr. Cleveland .	Mr. Miller	Maria . . . . .	Mrs. Cleveland .	Mrs. Seymour
First Muleteer .	Mr. Prigmore .	Mr. Martin	Lady Teazle . .	Mrs. Hallam . .	Mrs. Johnson
Second Muleteer.	Mr. Woolls . .	Mr. McGrath	<i>Speculation.</i>		
Floranthe . . .	Mrs. Cleveland .	Mrs. Johnson	Ald. Arable . .	Mr. Prigmore .	Mr. Crosby
Zorayda . . . .	Mrs. Johnson .	Mrs. Tyler	Sir Frederick . .	Mr. Cleveland .	Mr. Munto
<i>Much Ado About Nothing.</i>			Vickery . . . .	Mr. Durang . .	Mr. Leonard
Claudio . . . .	Mr. Cleveland .	Mr. Martin	Promptly . . .	Mr. Munto . .	Mr. Miller
Antonio . . . .	Mr. King . . .	Mr. Crosby	Cecilia . . . .	Mrs. Hallam .	Mrs. Seymour
Dogberry . . . .	Mr. Prigmore .	Mr. Hallam	<i>Spoiled Child.</i>		
Hero . . . . .	Mrs. Cleveland .	Mrs. Seymour	Old Pickle . . .	Mr. Prigmore .	Mr. Johnson
<i>My Grandmother.</i>			Maria . . . . .	Mrs. Munto . .	Miss Brett
Souffrance . . .	Mr. Cleveland .	Mr. Martin	Susan . . . . .	Mrs. Durang . .	Mrs. Munto
Charlotte . . .	Miss Broadhurst.	Miss Brett	<i>Sultan.</i>		
<i>No Song No Supper.</i>			Solyman . . . .	Mr. Cleveland .	Mr. Martin
Frederick . . .	Mr. Tyler . . .	Mr. Munto	Ismene . . . .	Miss Broadhurst.	Mrs. Seymour
Thomas . . . .	Mr. Durang . .	Mr. Leonard	<i>Werter and Charlotte.</i>		
Crop . . . . .	Mr. Prigmore .	Mr. Tyler	Sebastian . . .	Mr. Cleveland .	Mr. Martin
Dorothy . . . .	Miss Broadhurst	Mrs. Seymour	Lenthorp . . . .	Mr. Johnson . .	Mr. Crosby
<i>Purse.</i>			Albert . . . . .	Mr. Hallam . .	Mr. Tyler
Baron . . . . .	Mr. King . . .	Mr. Johnson	Laura . . . . .	Mrs. Tyler . . .	Mrs. Munto
Theodore . . . .	Mr. Cleveland .	Mr. Hallam, Jr	<i>Wheel of Fortune.</i>		
<i>Quaker.</i>			Woodville . . .	Mr. King . . .	Mr. Munto
Lubin . . . . .	Mr. Prigmore .	Mr. Hodgkinson	Harry . . . . .	Mr. Cleveland .	Mr. Martin
Solomon . . . . .		Mr. Jefferson	<i>Young Quaker.</i>		
Easy . . . . .	Mr. Roberts . .	Mr. Munto	Chronicle . . .	Mr. Prigmore .	Mr. Johnson
Fioretta . . . .	Miss Broadhurst.	Miss Brett	Capt. Ambush .	Mr. Hallam, Jr.	Mr. Tyler
<i>Road to Ruin.</i>			Twig . . . . .	Mr. Durang . .	Mr. Miller
Dornton . . . .	Mr. Johnson .	Mr. Crosby	Goliath . . . .	Miss Harding .	Mast Stockwell
Sulky . . . . .	Mr. King . . .	Mr. Jefferson	Spatterdash . .	Mr. King . . .	Mr. Martin
Millford . . . .	Mr. Cleveland .	Mr. Martin	Pink . . . . .	Mrs. Cleveland .	Mrs. Seymour
			Dinah . . . . .	Mrs. Hallam .	Mrs. Johnson

Prigmore, Mr. King, Mr. and Mrs. Cleveland and Miss Broadhurst. These changes in the casts are a better index to the changes in the company than can be obtained in any other way.

Some of the minor incidents of the season are worth noting. For Mr. Johnson's benefit Mr. Miln wrote a monologue, called the "Mirror," which was spoken by Mrs. Johnson. It was repeated on Mr. Miller's night. Miller also spoke an address, for which there was no apparent reason. As was Mr. Hodgkinson's custom at his benefits, he gave the "Dissertation on Hobby Horses," with "for this night only, Mr. Hodgkinson's Hobby." Hodgkinson's hobby, it may be assumed, related to the managerial troubles in the theatre. Mrs. Hallam's address, when she made her reappearance for the younger Hallam's benefit, was merely exculpatory; but the young man's championship of his step-mother recalls the effective lines in the introductory address spoken by Hodgkinson when Hallam, Jr., made his *debut* in New York in 1793:

Poor Lewis Hallam, anxious for his son,  
 With tragic phiz, thus makes his piteous moan—  
 "Oh! Hodg., my friend, the fatal time draws near  
 That gives the keenest throes—paternal fear;  
 O'er the same ground where many years his father  
 Did, with applause, theatric laurels gather,  
 My boy, unpractised in the mimic art,  
 A candidate for favor now must start."  
 \*      \*      \*      \*      \*  
 I at his fears endeavored, sirs, to laugh,  
 But all in vain, for here in his behalf  
 He swore I trespassed friendship's sacred laws,  
 If I refused to plead their mutual cause.

When the season closed, Hodgkinson carried the company to Hartford for a brief season of ten nights, and then to the Boston Hay-market, the negotiations for the control of the new theatre, then building in New York, being completed before his departure.

## EPILOGUE.

THE abrupt and in some respects inconclusive close of this volume brings with it a regret that I am unable to put a bushel of plums into a peck measure. Before me lies the MS. of chapters telling the story of Bignall and West's company in the South, 1792-7; of the second company of Boston players at Charleston, 1796-7; of the English career of Wignell's recruits for the Philadelphia Theatre—Mrs. Merry, Mr. Cooper, Mr. Warren, Mr. and Mrs. L'Estrange, and Mr. and Mrs. Byrne—and of the first season of the second Philadelphia company. To have included all this would have compelled incompleteness in other respects, thus defeating the main purpose of my self-imposed task. So far as I may be able to tell the "History of the American Theatre," I wish to do it with absolute fulness, so that those who use my volumes will not find it necessary to search out the widely scattered and almost inaccessible sources of information from which I have drawn my material. In my next volume I shall resume the narrative where it is interrupted by the limitations incident to a work of this kind.

END OF THE VOLUME.



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